CONCERT PERFORMER SERIES DIGITAL PIANOS

Owner's Manual

CP200/180/170/150

Version I and Version II

KAWAI

Important Safety Instructions

SAVE THESE INSTRUCTIONS

INSTRUCTIONS PERTAINING TO A RISK OF FIRE, ELECTRIC SHOCK, OR INJURY TO PERSONS

CAUTION
RISK OF ELECTRIC SHOCK
DO NOT OPEN

WARNING
TO REDUCE THE RISK OF FIRE OR ELECTRIC SHOCK, DO NOT EXPOSE THIS PRODUCT TO RAIN OR MOISTURE.

Examples of Picture Symbols

denotes that care should be taken.
The example instructs the user to take care not to allow fingers to be trapped.

denotes a prohibited operation.
The example instructs that disassembly of the product is prohibited.

denotes an operation that should be carried out.
The example instructs the user to remove the power cord plug from the AC outlet.

AVIS : RISQUE DE CHOC ELECTRIQUE - NE PAS OUVRIR.

TO REDUCE THE RISK OF ELECTRIC SHOCK, DO NOT REMOVE COVER (OR BACK).
NO USER-SERVICEABLE PARTS INSIDE. REFER SERVICING TO QUALIFIED SERVICE PERSONNEL.

The lighting flash with arrowhead symbol, within an equilateral triangle, is intended to alert the user to the presence of uninsulated "dangerous voltage" within the product's enclosure that may be of sufficient magnitude to constitute a risk of electric shock to persons.

The exclamation point within an equilateral triangle is intended to alert the user to the presence of important operating and maintenance (servicing) instructions in the leterature accompanying the product.

Read all the instructions before using the product.

WARNING - When using electric products, basic precautions should always be followed, including the following.

⚠ WARNING Indicates a potential hazard that could result in death or serious injury if the product is handled incorrectly.

Do not use this product near water - for example, near a bathtub, washbowl, kitchen sink, in a wet basement, or near a swimming pool, or the like.

Do not touch the power plug with wet hands. There is a risk of electrical shock. Treat the power cord with care as well. Stepping on or tripping over it can break or short-circuit the wire inside.

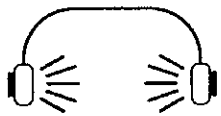
The product should be connected to a power supply only of the type described in the operatiing instructions or as marked on the product.

Pulling the AC power cord itself may damage the cord, causing a fire, electric shock or short-circuit.

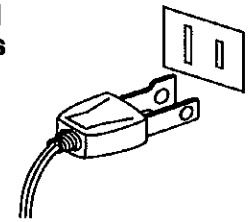
When disconnecting the AC power cord's plug, always hold the plug and pull it to remove it.

Do not attempt to service the product beyond that described in the user-maintenance instructions. All other servicing should be reffered to qualified service personnel.

This product in combination with an amplifier and headphones or speakers, may be capable or producing sound level that could cause permanent hearing loss. Do not operate for a long period of time at a high volume level or at a level that is uncomfortable. If you experience any hearing loss or ringing in the ear, you should consult an audiologist.



This product may be equipped with a polarized line plug (one blade wider than the other). This is a safety feature.
If you are unable to insert the plug into the outlet, contact an electrician to replace your obsolete outlet.
Do not defeat the safety purpose of the plug.



⚠ CAUTION

Indicates a potential hazard that could result in injury or damage to the product or other property if the product is handled incorrectly.

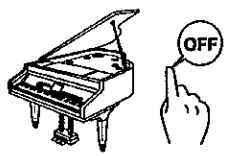
Do not use the product in the following areas.

- Areas, such as those near windows, where the product is exposed to direct sunlight
- Extremely hot areas, or close to heat sources such as radiators, heat registers, or other products that produce heat.
- Extremely cold areas, such as outside
- Extremely humid areas
- Areas where a large amount of sand or dust is present
- Areas where the product is exposed to excessive vibrations

Using the product in such areas may result in product breakdown.

Always turn the power off when the instrument is not in use.
The power supply cord of the product should be unplugged from the outlet when left unused for a long period of time.

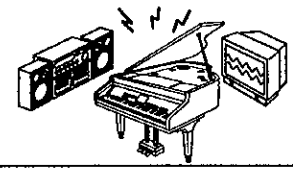
Before connecting cords, make sure that the power to this product and other devices is turned OFF.
Failure to do so may cause breakdown of this product and other devices.



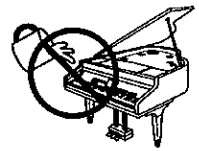
Do not stand on the product or exert excessive force.
Doing so may cause the product to become deformed or fall over, resulting in breakdown or injury.

The product should be located so that its location or position does not interfere with its proper ventilation.

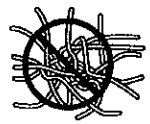
Keep the instrument away from electrical motors, neon signs, fluorescent light fixture, and other sources of electrical noises.



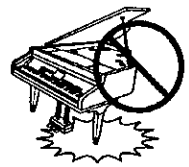
Care should be taken so that objects do not fall and liquids are not spilled into the enclosure through openings.



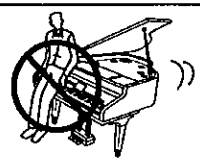
When connecting the AC power cord and other cords, take care not to get them tangled.
Failure to do so may damage them, resulting in fire, electric shock or short-circuit.



Take care not to drop the product.
Please note that the product is heavy and must be handled by more than one person.
Dropping the product may result in breakdown.



Do not lean against the product.
Doing so may cause the product to move unexpectedly, resulting in injury.



Do not wipe the product with benzene or thinner. Doing so may result in discoloration or deformation of the product.
When cleaning the product, put a soft cloth in lukewarm water, squeeze it well, then wipe the product.

To reduce the risk of injury, close supervision is necessary when a product is used near children.

Close the topboard when the instrument is not in use.

The product should be serviced by qualified service personnel when:

- **The power supply cord or the plug has been damaged.**
- **Objects have fallen, or liquid has been spilled into the product.**
- **The product has been exposed to rain.**
- **The product does not appear to operate normally or exhibits a marked change in performance.**
- **The product has been dropped, or the enclosure damaged.**

Should an abnormality occur in the product, immediately turn the power OFF, disconnect the power cord plug, and then contact the shop from which the product was purchased.

- **This digital piano is for household use and is not intended for commercial use.**

CAUTION:
To prevent electric shock, match wide blade of plug to wide slot, fully insert.

ATTENTION:
Pour éviter les chocs électriques, introduire la lame la plus large de la fiche dans la borne correspondante de la prise et pousser jusqu'au fond.

FCC Information

This equipment has been tested and found to comply with the limits for a Class B digital device, pursuant to Part 15 of the FCC Rules. These limits are designed to provide reasonable protection against harmful interference in a residential installation. This equipment generates, uses and can radiate radio frequency energy and, if not installed and used in accordance with the instructions, may cause harmful interference to radio communications.
If this equipment does cause harmful interference to radio or television reception, which can be determined by turning the equipment off and on, the user is encouraged to try to correct the interference by one or more of the following measures:

- Reorient or relocate the receiving antenna.
- Increase the separation between the equipment and receiver.
- Connect the equipment into an outlet on a different electrical circuit from the receiver.
- Consult the dealer or an experienced radio/TV technician for help.

Canadian Radio Interference Regulations

This instrument complies with the limits for a class B digital apparatus, pursuant to the Radio Interference
Regulations, C.R.C., c. 1374.

Introduction

Thank you for purchasing the Kawai Concert Performer (CP) Series Digital Piano.

The CP Series piano has been designed to provide you with the tools to experience the fun and satisfaction that only music performance can offer. Featuring superbly realistic piano tones and the most finely crafted keyboard in its class, the CP is a unique combination resulting from Kawai's seventy-year experience with acoustic piano manufacturing and electronic music technologies.

With 300 different onboard sounds are at your disposal, you and your CP have the flexibility to perform any kind of music ranging from traditional to contemporary. The auto-accompaniment modes allow anyone the enjoyment of playing along with rich, fully orchestrated music... even if they have no prior musical experience. Hundreds of built-in music styles will inspire and assist you in playing your favorite songs, and thanks to the new Song Stylist feature you can recall all the important front panel settings for your favorite song at the push of a button.

Your piano also incorporates many professional and powerful features, such as a 16-track MIDI Recorder, Multi Effects Processor, Style Maker and floppy disk drive. Unique features like Kawai's Concert Magic allow children and adults alike who may have never played a musical instrument to experience, with only the tap of a finger, the thrill of being a performing musician.

The CP offers tremendous opportunities for anyone who is interested in making music. Please read this manual thoroughly and keep it handy as a reference so that you can get the most out of this incredible instrument.

We hope you enjoy every moment that you spend with your Concert Performer.

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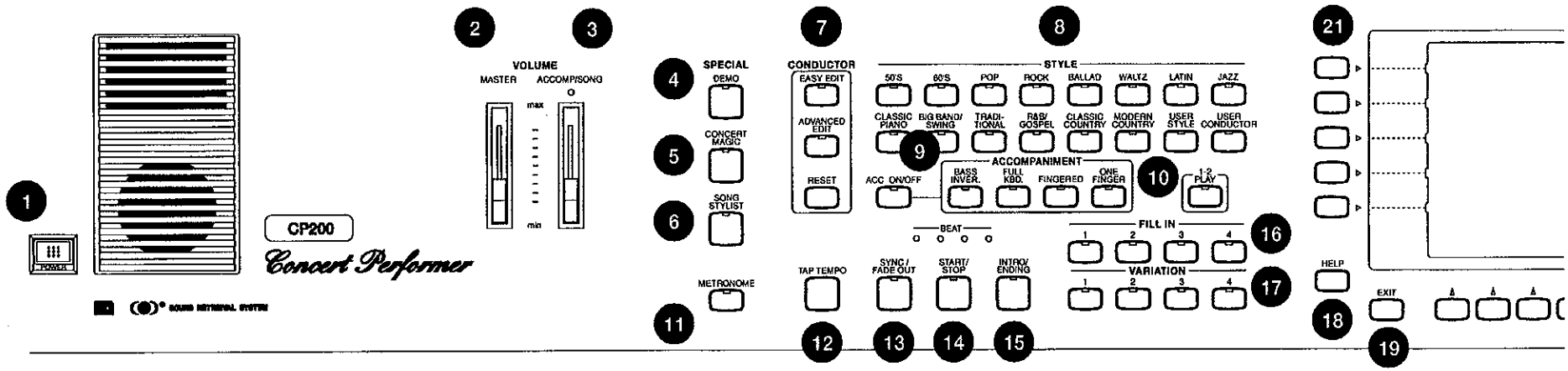
Parts and Names



1. Power
Turns the piano on/off.

2. Master Volume Slider
Adjusts the overall volume level of the instrument.

3. Accomp/Song Volume Slider
Separately adjusts the volume level of the accompaniment part when in Auto Accompaniment mode. Also used to adjust the volume level of the song played from a floppy disk.

4. Demo (page 152)
Calls up the built-in music pieces that demonstrate the potential of the CP piano.

5. Concert Magic (page 112)
Calls up the built-in Concert Magic songs.

6. Song Stylist (page 35)
Calls up the preset sound setups useful for playing many favorite tunes.

7. Style Conductor (page 74)
Used to modify or create your own Style patterns.

8. Style (page 26)
Calls up different genres of musical phrases and patterns to accompany your playing.

9. Accompaniment (page 28)
Turns the auto-accompaniment function on/off, and selects the type of auto-accompaniment.

10. 1-2-Play (page 30)
Makes the CP ready to play with your favorite Style at the single touch of a button.

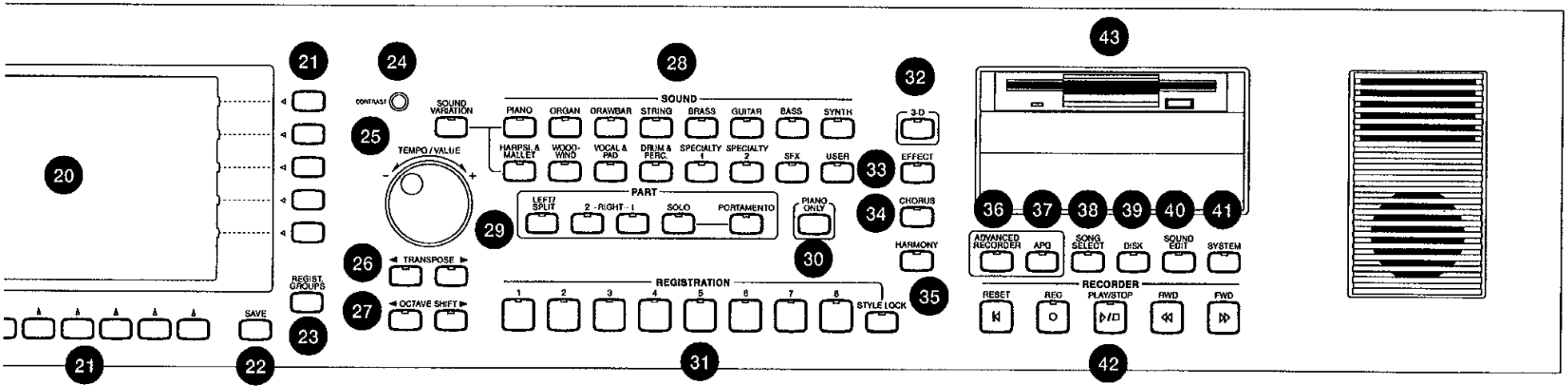
11. Metronome (page 23)
Starts the metronome.

12. Tap (page 26)
Tap this button to the desired tempo of your song , and the CP automatically sets it.

13. Sync/Fade out (page 27)
When activated, the CP waits for you to touch a key before starting the accompaniment. Also used to fade out the accompaniment when ending.

14. Start/Stop (page 27)
Starts and stops the playing of the accompaniment Style.

15. Intro/Ending (page 27)
When activated, the CP plays an Intro part that leads into a chosen Style, and an Ending part before stopping.



16. Fill-in (page 28)
While a Style is playing, selects which of four special patterns will play to momentarily embellish the Style.

17. Variation (page 28)
Selects which of the four patterns that are variations within the chosen Style will play.

18. Help (page 150)
Calls up the Help screens which contain explanations of the CP piano's features.

19. Exit
Allows you to back up to the next-higher menu level on the screen. In this way, eventually brings you back to the CP's main play screen.

20. LCD Screen
Displays to you all the information about the CP's current sound selections, settings, options, etc.

21. Select Buttons
Used to work with and select the items displayed on the LCD screen.

22. Save
Used to save your own settings and the data you have created.

23. Regist. Group (page 30)
Calls up the built-in preset and user sound registration setups.

24. Contrast
Adjusts the contrast of the LCD screen for easier viewing.

25. Tempo/Value Dial
Used to adjust tempo, scroll through different selections, and adjust data values on the LCD screen.

26. Transpose (page 21)
Changes the overall pitch of the CP in half-note steps.

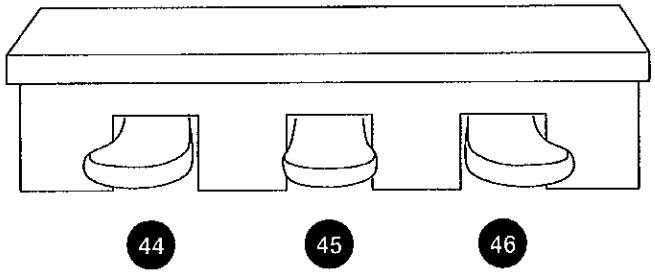
27. Octave Shift (page 21)
Changes the overall pitch of the CP in octave steps.

28. Sound Selection (page 11)
Used to select which instrument sounds you'd like to play.

29. Part (page 9)
Selects which of the four parts (Left/Split, Right 1, Right 2, Solo) are active and ready to be played with the sounds assigned to them.

30. Piano Only (page 24)
Automatically assigns the Concert Grand sound to the Right 1 part.

Pedals



31. Registrations (page 30)
Selects one of the eight registrations available in the currently accessed group.

32. 3–D (page 15)
Gives 3D-like ambience to the sound.

33. Effects (page 17)
Activates the audio effect that is assigned to the particular instrument sound.

34. Chorus (page 16)
Activates the chorus effect that is assigned to the particular instrument sound.

35. Harmony (page 38)
Adds harmony to the melody when auto-accompaniment is on.

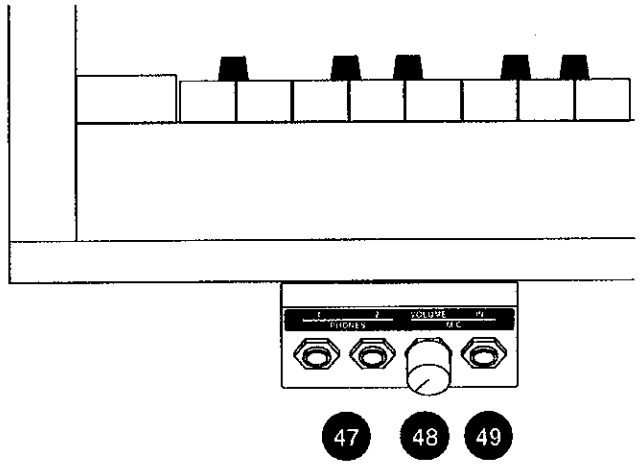
36. Advanced Recorder (page 44)
Used to record and edit a song.

37. APG (Auto Phrase Generator, page 92)
Used to create an accompaniment phrase from an existing song data.

38. Song Select (page 106)
Calls up the list of songs available on the inserted floppy disk.

39. Disk (page 140)
Used to access various disk functions.

Front Terminals



40. Sound Edit (page 100)
Used to edit the preset sounds or create your own.

41. System (page 118)
Used to adjust certain settings that affect the overall functioning of the CP.

42. Recorder (page 40)
Used to record and play back a song.

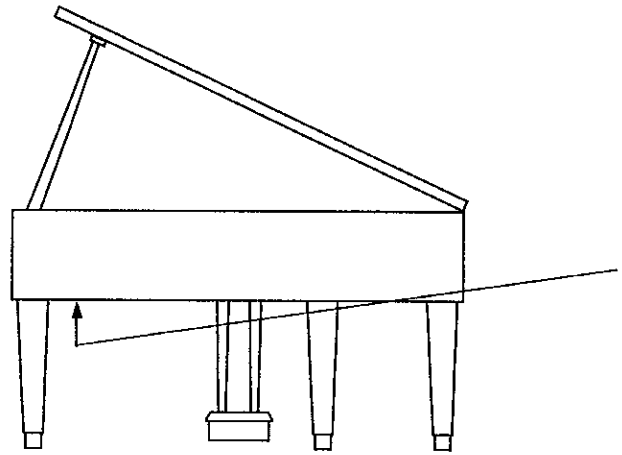
43. Disk Drive
Reads and writes data to a standard 3.5" floppy disk..

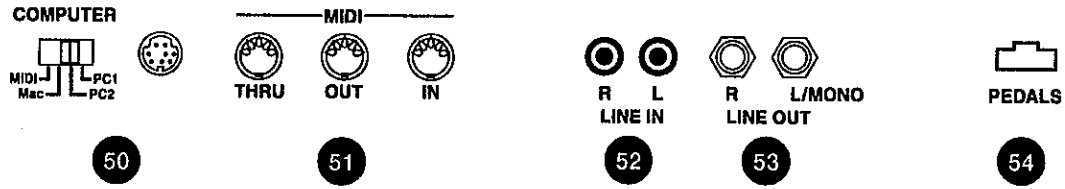
44. Soft Pedal
Softens the volume of the sound. This pedal can also be assigned to control other functions. (See page 128)

45. Sostenuto Pedal
Sustains the sound of only the notes that were being held down at the time the pedal was depressed . This pedal can also be assigned to control other functions. (See page 128)

46. Damper Pedal
Sustains the sound after lifting your hands from the keyboard. The sustain pedal is capable of responding to half pedaling, which provides even finer control of the dampening effect.

Rear Terminals





47. Headphone Jacks
Allows anyone who wishes to play music without disturbing others to privately listen to the CP over headphones. There are two jacks, allowing two people to use headphones at the same time.

48. Mic In Volume
Adjusts volume level of the microphone input.

49. Microphone Jack
Allows connection of a microphone or other comparable mic-level sound source.

50. Serial Interface
Used to connect with a personal computer and exchange MIDI data. Select a proper device using the Selector.
PC1: NEC Computers, PC2: IBM PC & compatibles, Mac: Apple Computers, MIDI: Port disabled.

51. MIDI Jacks
Used to connect external MIDI devices to the CP. Enabled only when the Serial Interface Selector is set to MIDI.

52. LINE IN Jacks
Used to connect stereo outputs from other audio equipment or electronic instruments to the CP's speakers. The audio signal coming through these jacks bypasses the CP's volume control.

53. LINE OUT Jacks
Used to provide stereo output of the CP's sound to amplifiers, tape recorders or similar equipment. The audio signal coming through the LINE IN jacks is also routed to these jacks.

54. Receptacle for Pedal Cable
Used to connect the cable from the pedal unit.

Overview

This manual provides you with all the information you'll need in order to take full advantage of the Concert Performer's music-making potential. Before you begin learning how to use the specific features, it is important to understand some of the basic ideas behind the instrument's design.

The Concert Performer has been designed to have an easy and intuitive user interface. However, the instrument has so many features that it is simply impractical to have a dedicated button for every single function. As a result, many features are accessed by choosing them from lists, or "menus", that are presented to you on the CP's large display screen. Often times selecting a feature from a menu may call up another "sub-menu" of options specific to that feature. This system of menus and sub-menus keeps everything logical and straightforward, and becoming familiar with how to make your way through them is very easy.

LCD Screen

The LCD Screen is the window through which the Concert Performer communicates with you all kinds of information concerning its settings. The large display size allows many items to be clearly displayed at the same time, allowing for not only words but large, insightful graphics to be shown as well.

Select Buttons

The Select Buttons are used to directly choose a function on the CP that you would like to work with. In most cases, that specific function is printed on the front panel directly above the button. For example, there are buttons labeled 1-2 PLAY, FILL-IN, and one labeled CHORUS. In this manual, references to the Select Buttons are always printed in capital letters for clarity.

Most of these buttons have an LED Indicator (small light) on them. This Indicator will be turned on when the function is in use so that you can quickly glance over at the button to see if the function has been activated.

There are 17 buttons surrounding the LCD screen that do not have labels printed next to them because they do not have predetermined functions. Instead, they are used to select whatever item is currently displayed next to them on the LCD screen. For example, a button might have the name of an instrument sound displayed next to it in one menu, and you could then select that instrument by pushing the button, while in another menu that exact same button might serve to activate a feature related to floppy disk operations.

To keep things simple, this manual will refer to the five buttons along the left side of the LCD screen as **L1-L5**. Likewise, the five buttons along the right side of the screen will be referred to as **R1-R5**. And the seven buttons along the bottom of the screen, which are known as the **function buttons**, will be referred to as **F1-F7**.

Many times when you see an item displayed on the screen and press the L or R button next to it, a box will appear around that item on the screen to acknowledge your choice. Sometimes a sub-menu screen relating to your choice will be called up immediately to present you with further options.

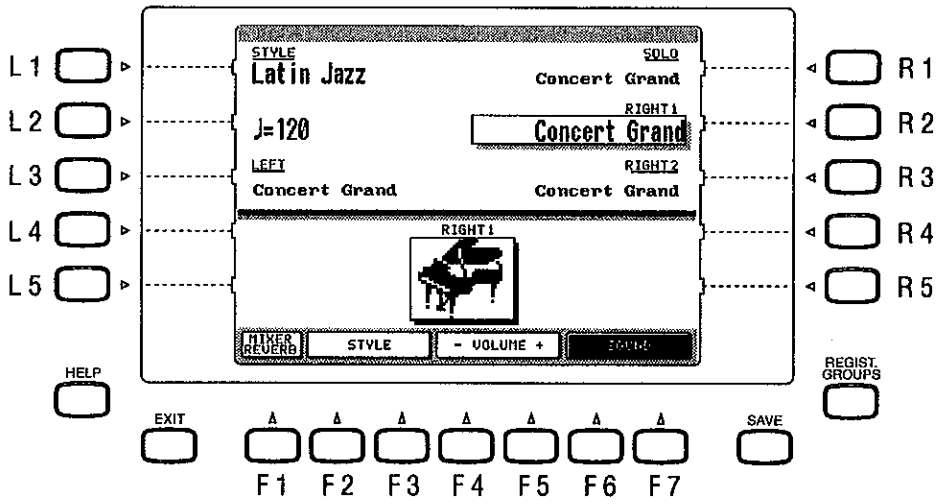
When you press one of the F buttons, its function on the LCD screen will be highlighted (shown in reverse color) to indicate that it has been activated.

L1 *Selects a Style.*

L2 *Adjusts Tempo.*

L3 *Selects a sound for the LEFT Part.*

No functions are assigned to the L4 and L5 buttons.



R1 *Selects a sound for the SOLO Part.*

R2 *Selects a sound for the RIGHT1 Part.*

R3 *Selects a sound for the RIGHT2 Part.*

No functions are assigned to the R4 and R5 buttons.

The box surrounding the RIGHT1 sound indicates that this Part is now selected.

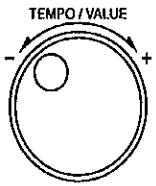
F1 *Takes you to the MIXER/REVERB settings menu.*

F2, F3 *Selects a Style.*

F4, F5 *Adjusts the volume level for the Part currently selected.*

F6, F7 *Selects a sound for the Part currently selected.*

Reversed color indicates this graphic button is active.



Dial

The Dial is used to change data values or scroll through options that are displayed on the LCD screen.

When you turn the Dial, you will notice that whatever item in the display is currently selected (as identified by being boxed or highlighted) will be affected. Or, in many cases when the screen is presenting you with a list of choices, turning the Dial will allow you to quickly run down the list until you arrive at your choice. At times it is another way of getting to an item on the screen other than using the L or R buttons directly.

Basic Controls

This chapter discusses the basic operations that are used to play the Concert Performer, such as sound selection, Part configuration and effect settings.

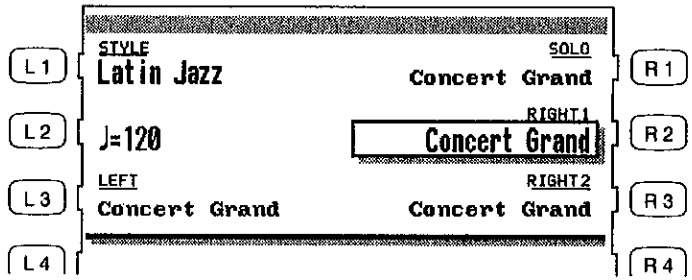
Selecting a Part to Play

When you are in the CP's main play screen (such as when you first turn the machine on), you are presented with four sound Parts that can be played from the keyboard. These four Parts are named LEFT, RIGHT 1, RIGHT 2, and SOLO, and each has an instrument sound assigned to it from the selection of 300 onboard sounds. You can selectively turn on and off any combination of these four Parts, allowing you to have up to four different sounds heard at the same time across the keyboard. Whatever sounds are assigned to Parts RIGHT 1, RIGHT 2 and SOLO will be layered on top of each other if all three Parts are active at the same time. Activating the LEFT Part automatically splits the keyboard so that only the sound that is assigned to the LEFT Part is heard when you play in the lower octave keys. Each Part has a dedicated Select button on the front panel.

Selecting a Part is easy:

1) **Press the Part button that you wish to activate. The indicator light on the button will turn on.**
2) **To deactivate a Part, simply press that Part button again. The indicator will go out.**

- If the LCD screen is currently showing the main play screen, you can tell which Part is active by looking at the name of the sound assigned to it. If the name of the sound is in large typeface, then the Part is not active.



This example indicates:

RIGHT1 is currently active

SOLO, RIGHT2, LEFT are inactive.

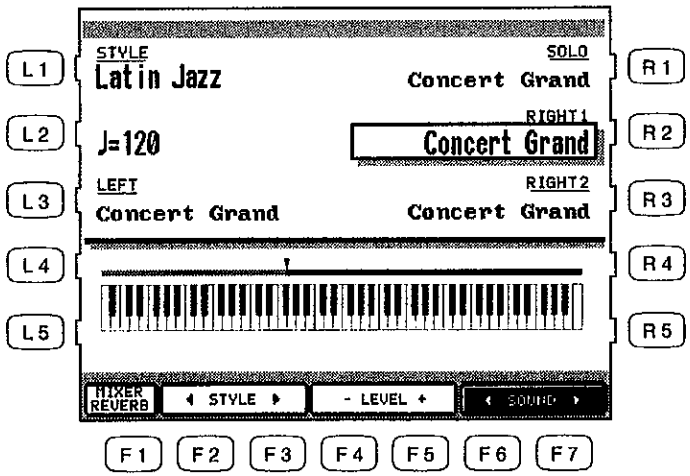
Splitting the keyboard.

When the LEFT Part is activated, the CP automatically splits the keyboard such that only the sound assigned to the LEFT Part will be heard when you play below a specified key on the keyboard. The key that serves as this split point can be chosen by you.

To change the split point:

1) **Press the LEFT/SPLIT button to activate the LEFT part. The LCD screen will display a diagram of the CP's 88 note keyboard.**
2) **Press the LEFT/SPLIT button again, and while still holding it down, play the actual key on the keyboard that you want to serve as the split point (the lowest note that you want to still play the RIGHT1, RIGHT2, and/or SOLO sounds).**
   You may also use the L4 and R4 buttons to move the split point. On the LCD screen the split point marker will move across the 88 note keyboard diagram as you press these buttons.

L4 Lowers the split point.



R4 Raises the split point.

Portamento for the Solo Part

The Solo Part is monophonic (only plays one note at a time) no matter what sound is assigned to it. You can use Portamento on this Part. Portamento is a gradual slide in pitch from one note to the next, and is useful for adding very expressive qualities to many instruments.

To use Portamento:

1) **Press the PORTAMENTO button to activate it.**
2) **Press the button again to deactivate it.**

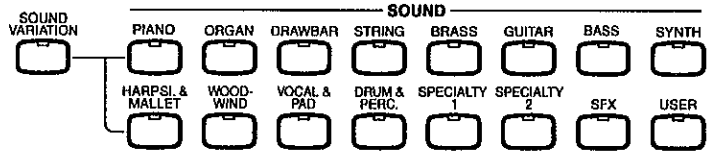
You can adjust the Portamento Time, which determines how quickly the pitch will slide from one note to the next. See "Solo Settings" in page 137.

Selecting Sounds

The Concert Performer has 300 built-in sounds selectable from the front panel. You can freely assign any of these sounds to the four Parts, keeping in mind that there is always a sound assigned to each of the Parts, even if they are not currently active and you don't hear them.
The sounds span a tremendous variety of instruments, ranging from traditional acoustic sounds to modern electronic tones. To help you quickly find the sound that you want, they are grouped into 15 categories by their type, each group having a dedicated Sound Selection button on the CP's front panel.

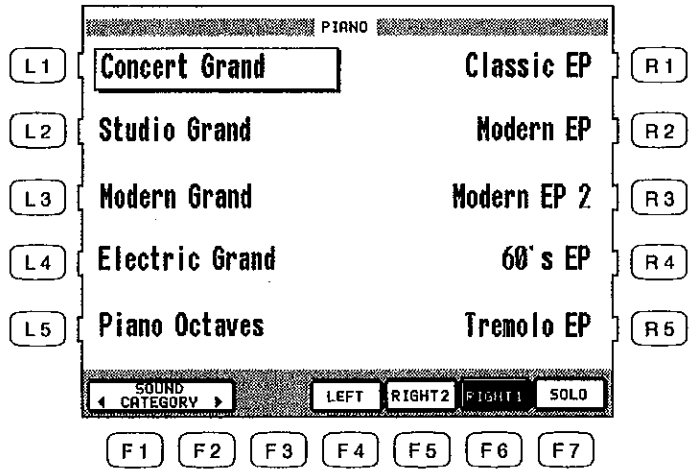
To select a Sound:

1) **In the main play screen, select the Part to which you wish to assign a new sound, using the L3, or R1-R3 buttons and checking to see that the name of the old sound currently assigned to that Part becomes boxed.**



The USER button lets you select any sounds that may be stored in the User Sound category.

2) **Press the SOUND button for the sound category that your are interested in. A menu of nine or ten instrument sound names from that category will then be displayed.**
3) **Choose a sound by pressing the L or R button that is next to the displayed name.**
4) **If the currently displayed menu of sounds does not have the one that you are looking for, you can press the F1 or F2 buttons to jump to another SOUND category (alternatively you can of course just press the other category's dedicated Select button), or turn the Dial and scroll through all 300 sounds one by one until you find it.**



Use the L or R buttons to select your desired Sound.

F1, F2 *Search for different sounds in other categories.*
F4–F7 *Selects the Part to which you are assigning the sound.*

Mixer

The Mixer feature allows you adjust the volume, panning, and reverb levels of each Part.

To use the Mixer:

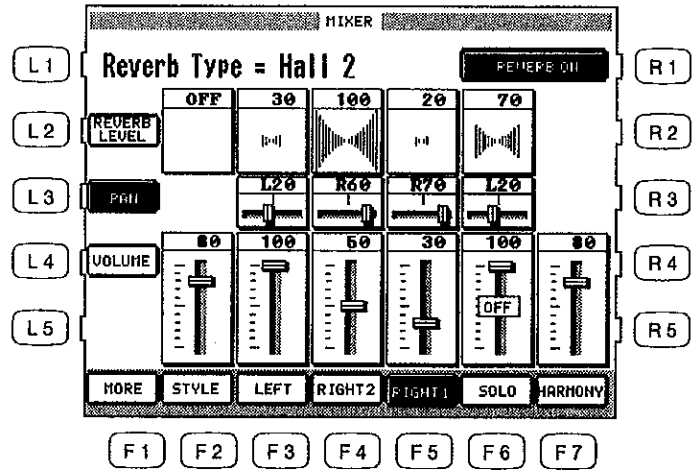
1) **Press the MIXER/REVERB button (F1) while in the main play screen.**
2) **Use the F2–F7 buttons to select which Part you wish to adjust.**
3) **Use the L and R buttons to select a setting to modify**
4) **Turn the Dial to change the value.**

L1 *Selects one of seven reverb types.*

L2 *Adjusts reverb level. To turn off reverb, set the value to 0.*

L3 *Adjusts panning.*

L4 *Adjusts volume level.*



R1 *Turns reverb on/off.*

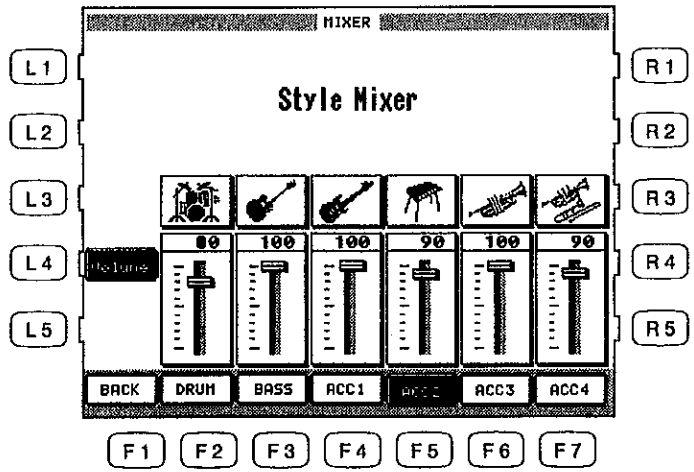
F1 *Takes you to the next page of the Mixer.*
F2–F6 *Selects the part to change.*
F7 *Adjusts the volume level for the Harmony.*

- Volume level can be also adjusted from the main play screen, using the VOLUME buttons (F4, F5).

The Mixer not only lets you adjust overall volume level for the Style, but individual levels for the 6 Sections.

To adjust the individual Section level:

1) **When in the Mixer screen, press the MORE button (F1). A Style Mixer menu will come up.**
2) **Use the F2–F7 buttons to choose a Section, and change the volume level by turning the Dial.**
3) **When leaving the Mixer, press the EXIT button to go back to the main play screen. Or press the BACK button (F1) to go back the previous Mixer menu.**



F1 Takes you to the previous menu page of the Mixer.
F2–F7 Selects the Section that you wish to change.

Type of Reverb

Hall 1, Hall 2	Creates the ambiance of a concert hall or theater.
Stage 1, Stage 2	Creates the ambiance of a small hall or live house.
Room 1, Room 2	Creates the ambiance of a living room or small rehearsal room.
Plate	Creates the effect of a metal plate reverb.

Effects

The Concert Performer has a selection of 21 effect types that can be used to enhance or even dramatically alter the instrument sounds. The most common effects are Reverb, Chorus and Delay, but the CP goes well beyond that to include other effects that can add very interesting qualities to the sounds. Each of the 300 instrument sounds has already been assigned a chorus amount and an additional effect that suits its type. For example, a moderate Delay effect is used on the Church Organ to recreate the sense of being in a large church, and a Rotary speaker effect is used on the Drawbar organ to give it an authentic, vintage feel. There are dedicated front panel buttons labeled CHORUS and EFFECT which you can use to instantly choose whether the chorus and the other specific effect assigned to the sound is activated.

If you wish, you can change these effect settings entirely to suit your tastes. For any instrument sound you can adjust the level of the Chorus, choose another effect and adjust its level, and select whether you want these effects to be automatically activated next time you select this sound to play.
(The CP piano can also remember this setting as a part of a Registration. See page 32 for details)

To turn on the 3-D effect:

1) **Press the 3-D button. The Indicator light will show that it has been activated.**
2) **Pressing the 3-D button again will turn the 3-D effect off.**

The 3-D effect is produced with the Sound Retrieval System **SRS**(●)* developed and licensed by SRS Inc. This technology enhances the acoustic environment and adds a rich depth to the sound.

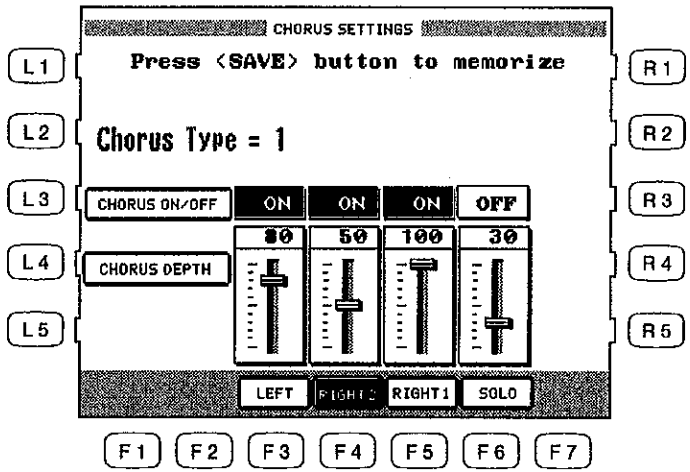
To add Chorus:

1) **Press the CHORUS button. The button's Indicator light will show that it has been activated.**
2) **If you wish to edit the settings, hold down the CHORUS button for a moment until the Chorus Settings menu is displayed.**
3) **Use the F3–F6 buttons to select the Part which you are going to adjust settings on.**
4) **Use the L2–L4 buttons to select the specific setting that you wish to modify.**
5) **Turn the Dial to change the value.**
6) **Press the EXIT button to leave the Settings menu.**
7) **If you wish to deactivate the chorus effect, press the CHORUS button again.**

L2 Selects one of four chorus types.

L3 Turns chorus effect on/off.

L4 Adjusts chorus depth.



F3–F6 Selects the Part to which you wish to make adjustments.

- The Indicator light on the CHORUS button will be lit only when Chorus is turned on for the active "Priority Part". See "Effect Priority Guidelines" later in this chapter for an explanation of this.

- You can select from four chorus types when in the Chorus Settings menu. There is a fifth chorus type which is assigned as an Effect from the Effect Settings menu. In this way, you can actually have two chorus effects active if so desired.

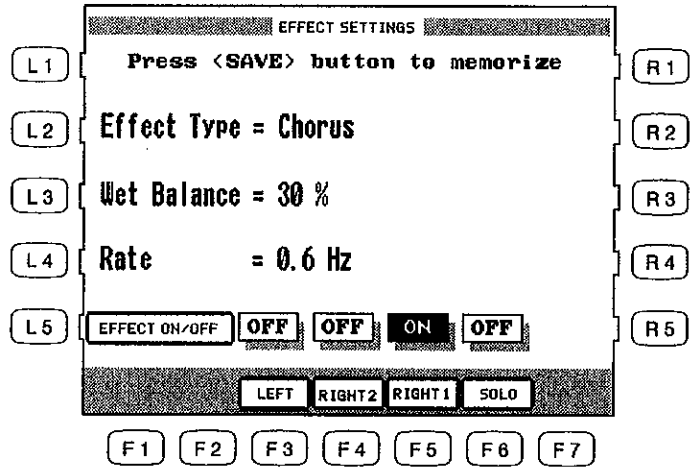
To add an Effect:

1) **Press the EFFECTS button. The currently assigned effect is turned on.**
2) **If you wish to edit the settings, hold down the EFFECTS button for a moment until the Effect Settings menu is displayed.**
3) **Use the F3–F6 button to turn ON/OFF the Effect for each part.**
4) **Use the L2–L5 buttons to select the specific setting that you wish to modify**
5) **Turn the Dial to change the value.**
6) **Press the EXIT button to leave the Settings Menu.**
7) **If you wish to turn the Effect off, push the EFFECTS button again.**

L2 *Selects one of nineteen Effect types.*

L3 *Selects a setting to edit*

L4 *Selects a setting to edit*



F3–F6 Turns the Effect on/off for each Part.

Effect Types

Chorus	Simulates the richness that would occur if many instruments played the same tone simultaneously.
Flanger 1–2	Creates a gradually shifting tonal quality.
Ensemble	A three-phase chorus with a slight modulation to each phase.
Celeste	A three-phase chorus without modulation.
Delay 1–3	Adds echoes to the sound. The three types differ in the length of time between the echoes.
Auto Pan	Moves the sound source back and forth across the stereo field.
Tremolo	Modulates the volume of the sound.
Tremulant	A combination of Tremolo and Vibrato. It simulates the tremulant pipes of a church organ.
Phaser 1–2	Creates a phase change, adding motion to the sound.
Rotary 1–3	This effect simulates the sound of the Rotary Speaker cabinet commonly used with electric organs. Rotary 3 adds distortion.
Auto Wah	Sweeps a tone filter up and down at the beginning of a note, recreating the popular vintage wah wah pedal sound.
Enhancer	Emphasizes high frequencies to make a sound more easily discernible in a mix.
Distortion	Adds frequencies that were not present in the original sound, resulting in a "fuzzy" or warmer tone.

Effect Priority Guidelines

The fact that the Concert Performer remembers what Chorus and Effect settings you've chosen for a particular sound is great, because this way you don't have to worry about remembering all the effect settings yourself... just select your sound, and the CP automatically recalls the rest. However, since the CP's effect processor can only have one Effect turned on at a time (in addition to the Chorus, Reverb, and 3-D), what happens if you have two (or more) Parts active, with entirely different sounds, each with their own Chorus and Effect settings?

In these cases, the CP's effects processor can only follow the settings of one of the Parts. The effect settings for this one Part will be heard, while those for the others may be automatically turned off. This **"Priority Part"** depends on the current situation. If you only have one Part active, regardless of which Part it is, it makes sense that the effect settings for that sound should be heard. If you have two or more Parts active, then the CP will treat one of them as the Priority Part, and not follow the settings of the other(s).

Here are some guidelines to keep in mind:

- Priority is given to the Parts in the following order: SOLO>RIGHT1>RIGHT2>LEFT. This means that anytime the SOLO Part is active, its Effect settings are the ones that are applied not only **its** sound, but also to any **other** sound, in any other Part, that you've decided is to be enhanced by the CP's effects processor. Likewise, the only time an active LEFT Part's settings will be applied is if the other 3 Parts are inactive.
- The Effect settings will only change in response to a change in the Priority Part being activated/deactivated, or a new sound is assigned to an active Priority Part. In the latter case, the new Effect settings will reflect whatever settings are assigned to the new sound that you've just selected.
- When the Effect settings change, the Effect (except Chorus) will be automatically turned off for the other Parts. (This is so that your Flute sound on RIGHT2 doesn't suddenly get effected by the Distortion settings of the Electric Guitar that you've just assigned to the SOLO Part!)
- You can, however, instruct any of the Parts to be effected by the new settings by adjusting the Effect On/Off option in the display for that Part.
- The LED Indicator on the EFFECT and CHORUS buttons will be on only when the active Priority Part has effects turned on.

Example

Assume that your CP is set up according to the following chart:

	SOLO	RIGHT1	RIGHT 2	LEFT	INDICATOR
Part	Inactive	Active	Inactive	Active	
Effect	On	On	Off	On	On

If you then select a different sound for RIGHT1, the Effect setting for the SOLO, RIGHT2, LEFT will be turned off automatically. This is because RIGHT1 is the Priority Part (note that the SOLO Part is NOT the Priority Part because it was inactive).
The chart would now look like this:

	SOLO	RIGHT1	RIGHT 2	LEFT	INDICATOR
Part	Inactive	Active	Inactive	Active	
Effect	Off	On	Off	Off	On

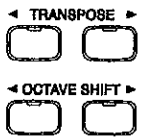
Even if you now assign a new sound to the SOLO Part, the Effect settings for the other Parts won't change, because SOLO is still inactive, so therefore would not have priority.
Once you make the SOLO Part active, however, it would now be considered the Priority Part. The Effect settings for the other Parts will again be turned off. The Indicator light on the EFFECT button will now reflect the Effect status for the sound assigned to SOLO.

	SOLO	RIGHT1	RIGHT 2	LEFT	INDICATOR
Part	Active	Active	Inactive	Active	
Effect	Off	Off	Off	Off	Off

At this point, if the Effect that has been called up along with the SOLO sound is one that you'd like to use for the other Parts, simply select Effect On in the LCD display for those Parts.

Transpose and Octave Shift

Transpose raises or lowers the CP's pitch in half-note step while Octave Shift acts in octave increments.



Transpose and octave shift are useful features for when you are playing multiple sounds across the keyboard. You may need the octave shift to adjust a bass sound to play in the proper pitch range in the LEFT Part, or to get one sound in a layer of RIGHT1/RIGHT2 sounds to play lower so that it mixes well with the other sound.
Transpose is also useful when you wish to play a piece written a key that you are not comfortable with. It lets you "move" the keys around until you can play the piece
You can transpose the Concert Magic songs, the Accompaniment sounds, and any of the 300 instrument sounds that you select to play on the keyboard.

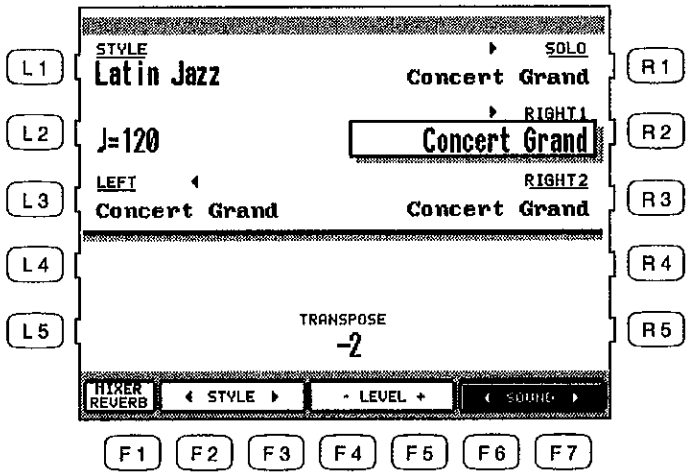
To Transpose:

1) **Press either the ◄ or ► TRANSPOSE buttons. The transpose amount will be displayed in the LCD screen and go up or down every time one of these buttons is pressed.**
2) **To get the CP back to its default (normal) key, press both the ◄ and ► buttons at the same time. The transpose amount will disappear from the LCD screen, indicating that the CP is now back to its original setting.**

To use the Octave Shift:

1) **Select the Part that you would like to apply the shift to.**
2) **Press either the ◄ or ► of the OCTAVE SHIFT buttons. The number of shifted octaves will be displayed with "◄ " in the LCD screen and go up or down every time the button is pressed.**
3) **To get the CP back to the normal octave setting, press both the ◄ and ► buttons at the same time. The symbols will disappear from the screen, indicating that the instrument is back to its normal octave range.**

L3 *Selects the LEFT Part to be affected by octave shift.*



R1 *Selects the SOLO Part to be affected by octave shift.*

R2 *Selects the RIGHT1 Part to be affected by octave shift.*

R3 *Selects the RIGHT2 Part to be affected by octave shift.*

The number of octaves shifted is represented by the number of triangles shown above the sound name for each Part.

Transpose amount is shown at the bottom of the screen.

- The Octave Shift has a range of four octaves in each direction. However, the onboard sounds have a limited range in which they play properly. If you shift too far out of this range, the instrument may sound strange or may not play at all. This has no affect on the CP's proper function, though, and you should feel encouraged to use this feature as a means of getting interesting tonal variations out of the presets.

Metronome

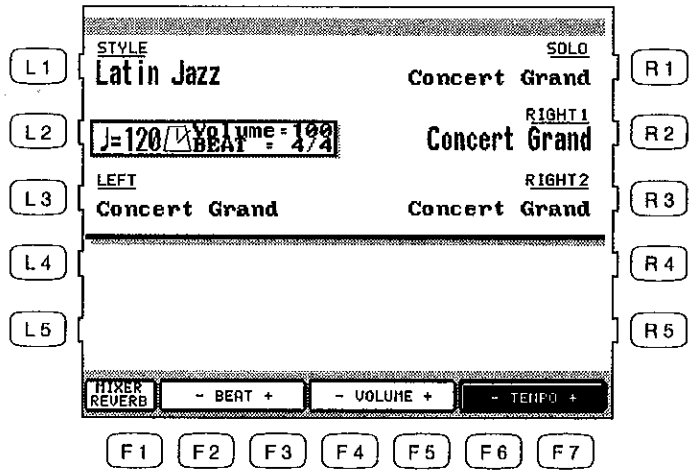
The Metronome is a timing device that aids in your playing by giving audible "ticks" at a constant tempo that you can use as a reference.

To use the Metronome:

METRONOME

TAP TEMPO

1) **Press the METRONOME button. The CP piano will start ticking and you will see Volume level, Beat (time signature), as well as the metronome icon appear in the screen next to the Tempo value.**
2) **Use the BEAT, VOLUME, or TEMPO buttons (F2–F7) to select the setting you wish to modify.**
3) **Enter your changes by either using the F buttons or turning the Dial.**
   You can also adjust the tempo by tapping on the TAP TEMPO button. Simply tap on the button with your finger three or more times at the desired tempo, and the CP will automatically translate that into a tempo value on the screen!
4) **To stop the metronome, press the METRONOME button again.**



F1 Takes you to the Mixer menu.
F2, F3 Changes the Beat. Choose from 1/4, 2/4, 3/4, 4/4, 5/4, 6/8, 7/8, 9/8 and 12/8 time signatures.
F4, F5 Adjusts the volume level.
F6, F7 Adjusts the tempo.

Piano Only

The Piano Only function is used to make the CP ready for piano soloing at the push of a button. It turns off all auto-accompaniment functions, assigns the Grand Piano sound to RIGHT1, and deactivates the other 3 Parts.

- You can also use this function to play Concert Magic songs with the Grand Piano instead of their pre-assigned sounds.

To use Piano Only:

Press the PIANO ONLY button. The main play screen is displayed with the Grand Piano sound assigned to RIGHT1.

Using a Style

A Style is a preprogrammed accompaniment pattern consisting of drums, bass and four chord (or obbligato) phrases which you can play along with, responding to the key you specify.

The CP has 128 built-in Style presets selected from various types of music.

Song Stylist is a powerful and instantly satisfying feature that greatly simplifies the process of setting up the CP when you want to perform a particular song.

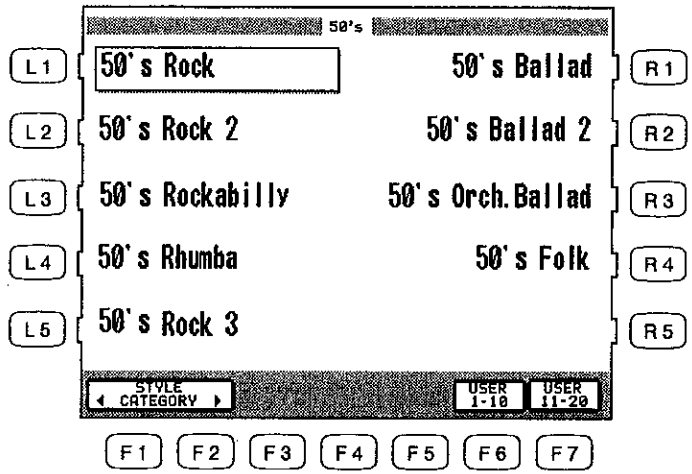
If the onboard variety of styles is not enough, or if you have creative ideas of your own, there are the Style Maker and Conductor functions that help turn your creativity into music. They are explained in the chapter "Creating Your Own Styles", page 74.

Selecting and Playing a Style

The Styles are categorized into 14 groups, each having a dedicated Style select button on the front panel.

To select a Style:

1) **Press the STYLE button for the category of your choice. The Style Selection menu will be displayed on the screen.**
2) **Press the L or R button closest to the on-screen name of the Style you wish to select .**
3) **If you don't see your desired Style in the currently displayed list, you can use the F1 and F2 buttons (STYLE CATEGORY) to go through the other groups, press another STYLE button to jump to another group, or turn the Dial to scroll through all the Styles one after another.**
4) **If you wish play the selected Style, press either**
   the START/STOP button to start the Style playing immediately,
   or the INTRO/ENDING button to start the Style with an Intro phrase,
   or the SYNC/FADE OUT button to have the CP wait until the moment you press a key before starting the Style.
5) **To adjust the tempo of the Style, make sure Tempo is selected in the main play screen and then turn the Dial.**
   You can also use the TAP TEMPO button. Tap the button three or more times at the desired tempo, and the CP will automatically translate that into an on-screen value.
6) **To stop the Style, press either,**
   the START/STOP button to stop the Style immediately,
   or the INTRO/ENDING button to stop with an ending phrase,
   or the SYNC/FADE OUT button have the music fade out gradually.



Use the L or R buttons to select your desired Style.

F1, F2 Search for different Styles.
F6, F7 Selects a USER Style. These buttons will appear only when the USER button is pressed.

The Style will not play until you press a key on the keyboard. Fades the music out when ending. You may resume and fade back into the music by pressing this button during the fade out.

Starts or stops the music immediately.

Used to start a Style with an intro phrase or to stop a Style with an ending phrase. When starting a Style with the INTRO button, a countdown will be displayed on the screen as the Intro plays that lets you know when the first beat of the main Style pattern will start.
There are two versions of the Intro for every Style, one composed for a major key and the other for a minor key. The minor version will played when you use Sync start in minor key.

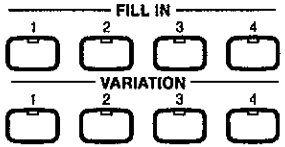
- When you are in the main play screen, you can select a Style by just using the Dial. Press the L1 button or F2–F3 (STYLE) and the Style name will become boxed. Then turn the Dial or press the F2–F3 button to go through the Styles.

- The CP remembers the last Style selection that you made from within each group as long as the power is on. When you press a STYLE button, the CP will automatically select the Style previously chosen in the same group.

- When you switch from one Style to another while it is running, the new Style will wait until the beginning of the next measure before taking over.

Fill-In and Variation

Each Style is made of four patterns called Variations and four Fill-ins.



Fill-ins are temporary embellishments that can add excitement and rhythmic change to a playing Style. To use a Fill-in, just press one of the FILL IN buttons. You will hear the fill phrase immediately start playing from a rhythmically appropriate spot.

To select a Variation, press one of the three VARIATION buttons that are not lit (the lit button is the Variation that is currently playing). The pattern will change on the first beat of the next measure.

- You can set the CP to automatically place a Fill-in as the switch from one Variation to the other. Select your preferred option in the Fill-in mode. (See page 130)

Auto Accompaniment

Auto-accompaniment is a powerful feature that controls how the Concert Performer reacts to your playing and intelligently contributes to your performance. It is based upon your ability to instruct the CP as to the key that you wish to play in. There are three modes of key recognition—One Finger, Fingered, and Full Keyboard. Your choice of which of these to use depends on your skill level and desired musical style.

Fingered Player has to play all the notes that make up a chord within the Left Part. The CP piano recognizes 61 chord types as well as most of their inversions. (See page 164 for chord table.)

One Finger In addition to Fingered, a simplified chord method is available that allows beginners to specify a chord by playing only one or two notes. Types of simplified chords that can be recognized, however, are limited to Major, Minor, 7th and Major 7th.

Full Keyboard This method is basically identical to Fingered. However, Full Keyboard recognizes keys from the notes played anywhere across the 88 keys.

Bass Inversion

When Bass Inversion is on, the bass part of the accompaniment responds to the lowest note played in the Left Part regardless of the overall key recognized as a result of the other notes played.

To turn Auto-accompaniment on:

1) **Select a Style that you would like to play.**
2) **Press one of the ACCOMPANIMENT buttons to select the mode. The mode will be displayed at the bottom in the LCD screen if you're in the main play screen.**
3) **Press the BASS INVERSION button if you would like to turn it on.**
4) **Press the ACC ON/OFF button to activate the accompaniment function.**
5) **Press the START/STOP button to start the music, and play some chords in the LEFT Part. You will hear the accompaniment start and change keys as you play different chords.**
6) **If you want to cancel or stop the Auto-accompaniment, press the ACC ON/OFF button again.**

- When you play along with the Auto-accompaniment using the Fingered or Full Keyboard modes, you may hear two sounds playing the chords: one is selected by the front panel and the other is preprogrammed for the Style. This is because the sounds used by the Auto-accompaniment Style are independent of the Left and Right Part sound settings. Therefore you will hear the instrument sounds played by your hand as well as those generated by the accompaniment.

  In most cases, these are just duplicate notes being played using the different sounds. In some cases however, you may hear different notes in an unexpected chord inversion. If the overall musical effect is undesirable, just make the Left Part inactive and let the accompaniment play alone.

- You can use the Auto-accompaniment function without the Style running. In this way you can make use of the chord recognition without having the preprogrammed rhythms or patterns playing. Just turn the ACC on and play without starting the Style. You will hear the bass and chord parts only. This may be useful when you play a musical piece that is not played with drums.

  The accompaniment sounds are preprogrammed to best suit the different Styles, and you cannot alter them. When playing in One Finger mode, however, you can replace the chord sound with the sound chosen for the Left Part. Assign your preferred sound and make the Left Part active.

1-2 Play

If you have found a Style which appeals to you, but have no idea as to what sounds you should assign to the different Parts, try using 1-2 Play. This feature presents you with a preprogrammed panel setup with suggested settings for the Style you have chosen.

To use 1-2 Play:

1) **Select the Style you would like to play.**
2) **Press the 1-2 PLAY button. The 1-2 Play indicator will become lit, and the words "1-2 Play" be displayed in the main play screen.**
3) **Start the Style.**
4) **Press the 1-2 PLAY button again to turn it off.**

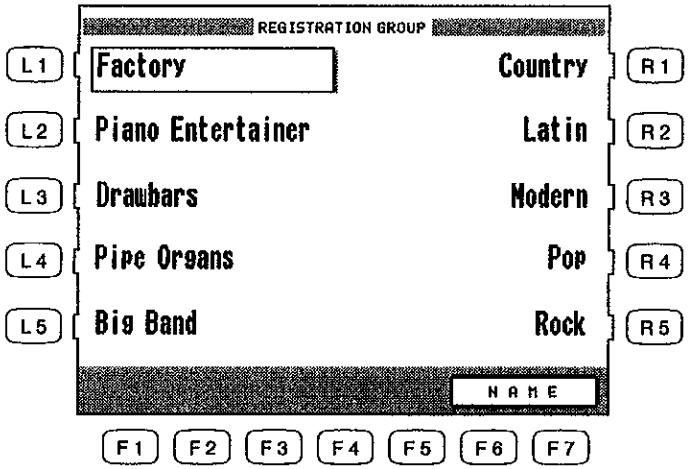
Registration

A Registration is a setup that remembers most of the panel settings, such as Style choices and sound selections, so that you can recall them at the touch of a button and play music quickly instead of spending your time trying to call up all the settings and values manually.
You have 80 preprogrammed Registrations, and you can overwrite your own setups.

To use a Registration:

PRESET GROUPS

1) **Press the REGIST. GROUP button. The Registration Group menu will be displayed.**
2) **Choose the particular Group from the list using the L and R buttons.**
3) **Press one of the eight REGISTRATION buttons, each of which calls up a Registration from your selected group.**
4) **To leave, press the EXIT button.**



Use the L and R buttons to select the Group. Then press one of eight REGISTRATION buttons to call the desired setup.

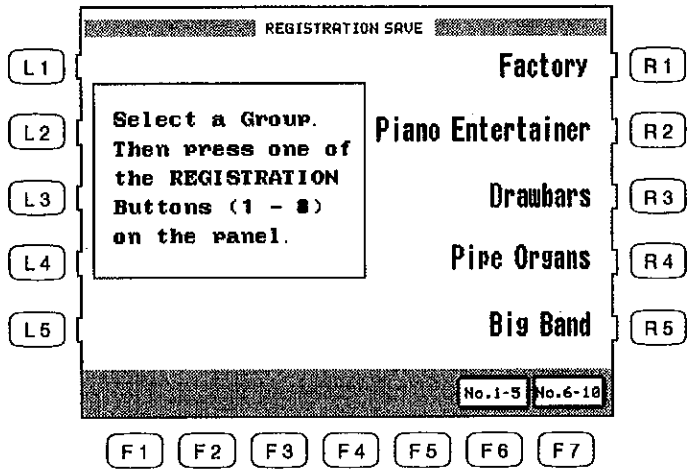
- The CP remembers how the front panel was setup before you chose a Registration so that after exiting the Registration, the prior settings will be restored.

- You don't always have to begin with the REGIST. GROUP button when selecting a Registration if you are already aware of which Group you are in. Pressing one of the REGISTRATION buttons will bring up a specific setup in that group. Just as long as the CP hasn't been turned off, it remembers the Group chosen last even if no Registration setup is currently in use.

- You cannot use the 1-2 Play and Registration features at the same time. One always turns the other off.

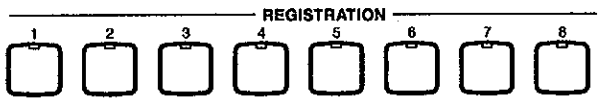
To create your own Registration:

1) **Set up the panel settings in the way that you'd like to save it.**
2) **Press the SAVE button. Use the F6 and F7 buttons to switch between Registration Groups 1-5 and 6-10.**
3) **Use the R1–R5 buttons to select the Registration Group to save in.**
4) **Press one of the 8 REGISTRATION buttons to specify which location you'd like to save your Registration to.**



R1–R5 Selects the Registration Group to save in.

Press F6 or F7 to switch between Registration Groups 1-5 and 6-10.



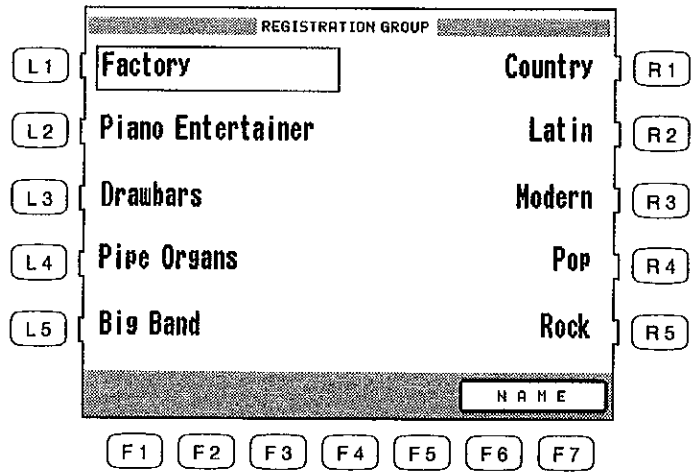
Press the specific REGISTRATION button where you'd like to save to.

- The following settings can be stored in a Registration:
  Sound (Solo, Right1, Right2, Left), Split Point, Style and Variation, Fill-in mode, Tempo, Accompaniment settings, Mixer settings, Effect settings, Harmony, Voicing, Detune, Resonance, and Left Pedal functions.

- You can save your Registrations on a floppy disk and load them into the CP later. (See page 141.)

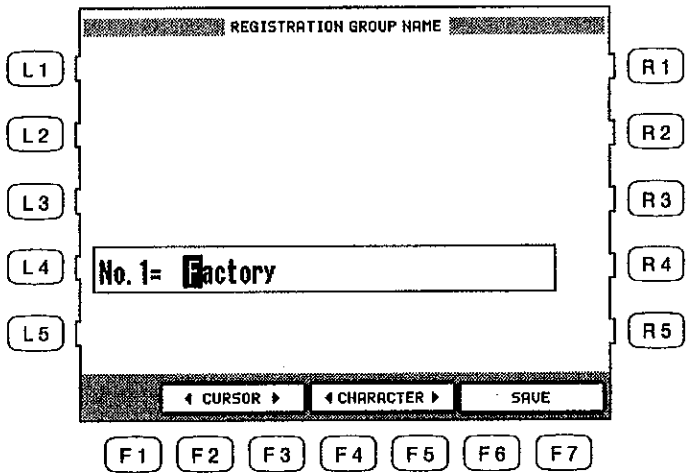
To rename the Registration Group:

1) **Press the REGIST. GROUPS button.**
2) **Use the L and R buttons to select the Group to rename.**
3) **Press the NAME (F6, F7) buttons.**



F6, F7 Takes you to the Registration Group Name screen.

4) **Use the CURSOR (F2, F3) buttons and the CHARACTER (F4, F5) buttons or the dial to change the name.**
5) **Press the SAVE (F6, F7) buttons to confirm the name.**



F2, F3 Moves the cursor over the characters in the name.
F4, F5 Selects a character to use in the name.
F6, F7 Saves the name.

Style Lock

Pressing the STYLE LOCK button holds the current Style even if another Registration is selected. This is useful if you wish keep using the same Style but have other settings change.

Song Stylist

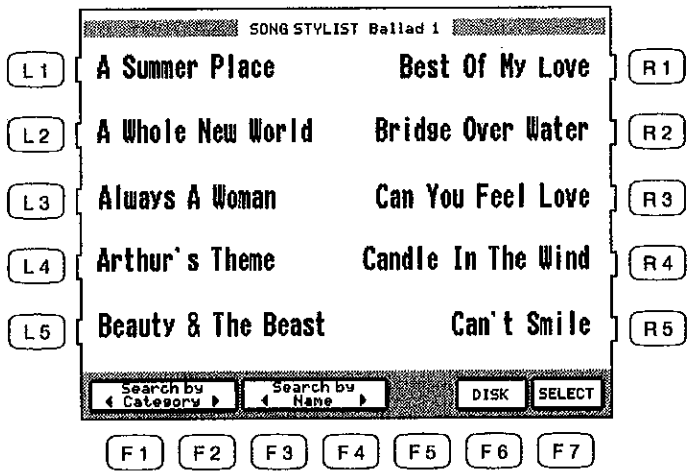
If you know the melody and even the title of a popular song that you'd like to play but really don't know what specific sounds or Styles would best suit it, the Song Stylist is the perfect feature for you. You simply pick the name of a song, and the Concert Performer sets up everything else.

The CP has 400 built-in song titles. You may search for your favorite title either alphabetically by song name, or by song category.

Not only that, but you can expand the title database using floppy disks!

To use the Song Stylist:

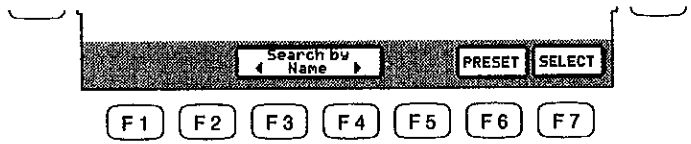
1) **Press the SONG STYLIST button. The song selection menu will come up.**
2) **Use the SEARCH BY CATEGORY buttons (F1, F2) to go get to the song category to which your desired song belongs. The name of category is shown at the top of the screen. Or use the SEARCH BY NAME buttons (F3, F4) to search for the title in alphabetical order. You may use the Dial to go through the names in either search method.**
3) **If you look for a song from a floppy disk, press the DISK button (F6).**
4) **Use the L and R buttons to select one of ten songs displayed in the screen. The CP then automatically returns to the main play screen with all of the settings for that song loaded.**
5) **Start the Style and play.**
6) **To quit the Song Stylist, press the SONG STYLIST button again or press the EXIT button.**



Use the L or R buttons to select your desired song.

F1, F2 Search for different categories.
F3, F4 Search for a title listed in alphabetical order.
F6 Search for a title from a floppy disk.
F7 Selects the song.

Selecting a song from a floppy disk



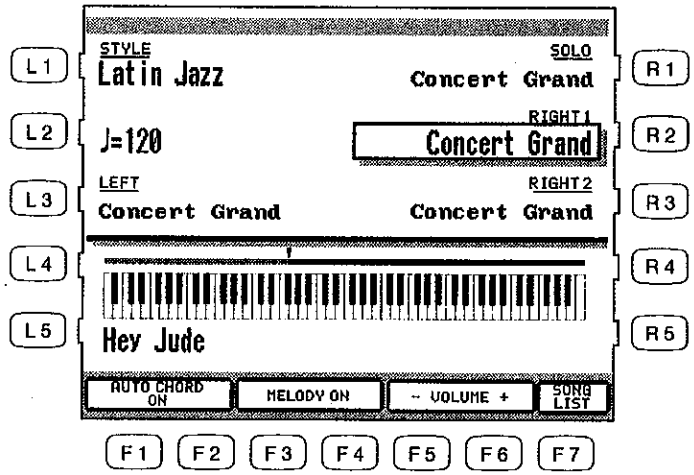
F3, F4 Search for a title listed in alphabetical order.
F6 Search for a title from the internal presets.
F7 Selects the song.

L1 *Changes the Style.*

L2 *Adjusts the Tempo.*

L3 *Changes the sound assigned to the LEFT Part.*

L4 *Changes the split point.*



F1, F2 *Turns on the Auto Chord Progression if it is available.*
F3, F4 *Turns on the Melody part if it is available.*
F5, F6 *Adjusts the volume level for the sound.*
F7 *Takes you back to the Song Stylist menu.*

- You may use different Sounds, Styles, Tempo and other settings to customize to your taste.
- When using a floppy disk, the Song Stylist is able to retrieve the melody data and chord sequence data as well. The chord sequence, called the Auto Chord Progression, will provide you with the right chord change data, while the melody will play the most familiar part of the song. It is useful for the player to listen to the song first to learn it.

Harmony

When the Auto-accompaniment is on, you can use Harmony. This function analyzes the notes being currently played and automatically adds to them, which creates a "harmony" part even if you are playing a single note.

The way Harmony reacts to your playing is determined by which of 10 methods is used:

Block Adds three or four notes based on the key recognized with the LEFT Part.

Open Adds three or four notes based on the notes played in the LEFT part. Harmony notes may extend over one octave below the lowest RIGHT Part note.

Jazz Adds three or four notes based on the key recognized with the LEFT Part.

Rockn' Adds a fifth (or fourth) note to the lowest note played in the RIGHT Part.

Dynamic Adds three or four notes based on the notes played in the LEFT Part. Harmony notes are played within one octave below the lowest note played in the RIGHT Part.

Duet Adds a note according to the lowest note played in the RIGHT Part and the chord recognized with the LEFT part.

Octave Takes the highest note played in the RIGHT Part and doubles it an octave down.

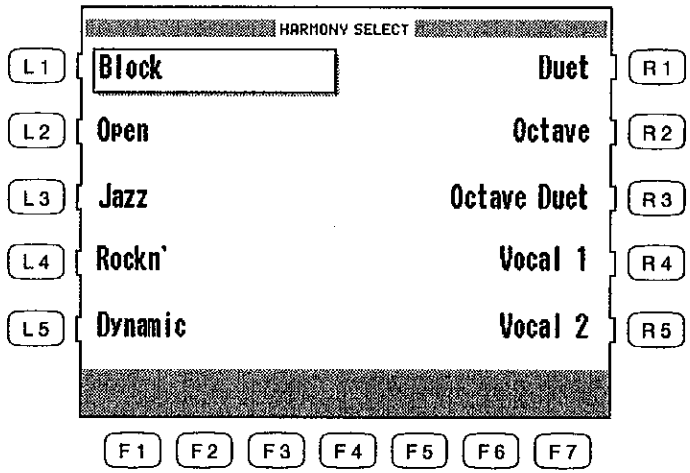
Octave Duet Adds an Octave note and a Duet note.

Vocal 1 Adds a note based on the key recognized with the LEFT Part.

Vocal 2 Adds three notes based on the key recognized with the LEFT Part.

To use the Harmony:

1) **Press the HARMONY button. The Indicator will be lit to show that it is active. You will also see the Harmony symbol if you are in the main play screen.**
2) **To change the Harmony type, hold down the Harmony button for a moment until the Harmony Select menu is displayed.**
3) **Choose the preferred type using the L and R buttons.**
4) **Press the EXIT button to leave the Harmony Select menu.**
5) **To turn off the Harmony, press the HARMONY button again.**



Use the L or R buttons to select your desired Harmony type.

- Harmony is created with the notes played in the RIGHT1 and RIGHT2 Parts. The SOLO and LEFT Parts are not added to by the Harmony function.
  The Harmony notes are played with the same sound as the RIGHT1 or RIGHT2 sound.

Recording a Song

The CP has built-in recording capabilities that allow you to record and play back your performance. There are two ways of using the CP's recording feature:

Easy Recorder, as the name implies, is a simple way to record a performance. In fact, it is very similar to using a cassette tape recorder. The CP will record all of your playing as well as changes to the front panel settings that you make during the performance.

Advanced Recorder is available for more complicated overdub recording, giving you the ability to record on up to 16 independent tracks separately, and allowing you to edit the recorded data by measure or even by note. You can also use Step recording to enter data in piece by piece for accurate control of the performance.

Song data created on other instruments in Standard MIDI file can also be loaded into the CP's recoeder to be played or edited.

The recorded data can be used for other functions in the CP such as the Style Maker. Understanding how the recorder works is very important if you wish to use these other features.

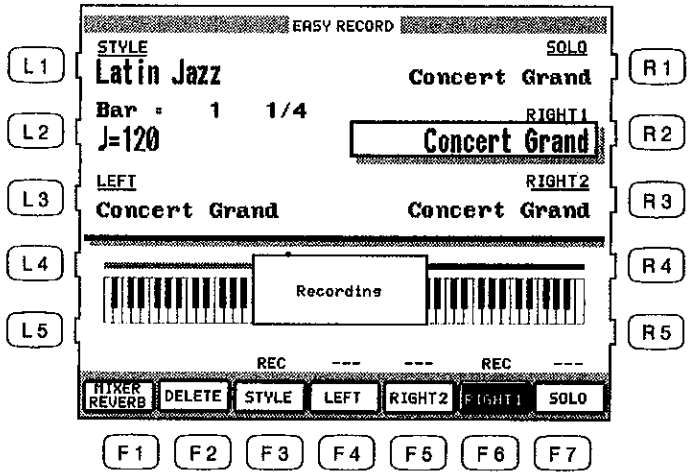
Easy Recording

The basic idea behind Easy Recording is to have the Concert Performer record whatever you play after you hit the REC button, and continue to do so until you hit the PLAY/STOP button. Then you can have the CP play it back exactly the way you played it.

To record:

1) **Set up the front panel with all the settings that you wish to play with .**
2) **Press the REC button. The Easy Record menu will be displayed and the CP will be ready to start recording. You may still change any settings at this point.**
3) **Start recording in one of the following ways:**
   Play the keys and the CP starts recording your playing automatically.
   Press the INTRO/ENDING button to include the Style's Intro phrase in the recording.
   Press the START/STOP button to have the recorder just record the Style playing.
   Press the PLAY/STOP button to start with a 2-bar countdown to help you get ready.
4) **To stop recording, press the PLAY/STOP button again.**
   You may resume recording from the point where you stopped by repeating these steps from step 2.

The current bar number is displayed.



You can still change the panel settings using the L and R buttons.

F1 Takes you to the Mixer menu.
F2 Erases the recorded song data.
F3-F7 Changes the part status.

To play back the recorded song:

1) **Press the RESET button in the RECORDER part of the front panel to get back to the beginning of the song.**
2) **Press the PLAY/STOP button. The CP plays back your recording.**
3) **Press the PLAY/STOP button again to stop at any time.**
4) **Pressing the PLAY/STOP button one more time resumes the playback at the point where it was interrupted.**
5) **Use the RWD or FWD buttons to rewind or fast-forward through the recording.**

Part Status

Whether you are in the process of recording or playing back your performance, you need to keep an eye on the Part Status display, which tells you if each of the Parts is currently set for Playback, Record, or even Muted.
The display will show the following messages over the Parts at the bottom of the screen:

REC This Part is ready to be recorded.
PLAY This Part will be heard playing back while you are recording other Parts.
MUTE This Part will be silent although there is data that you've recorded with it.
– – – This Part is not active, as when you haven't done anything with it yet.

The Part Status may automatically change depending on the situation. For example, once you have recorded with a Part its Status changes from REC to PLAY so that you can simply RESET the song and hit PLAY to hear it play back.

- You can change the Part Status manually to facilitate further recording.

- The REC Status of a Part cannot be changed once the recording has started, but you can switch between PLAY and MUTE on the other Parts during your recording.

Saving the song

The CP will not save your recording unless you specifically instruct it to do so. Therefore you must make sure to save your valuable work to a floppy disk before turning the CP off!

See the section titled "Saving Data to a Floppy Disk" on page 143.

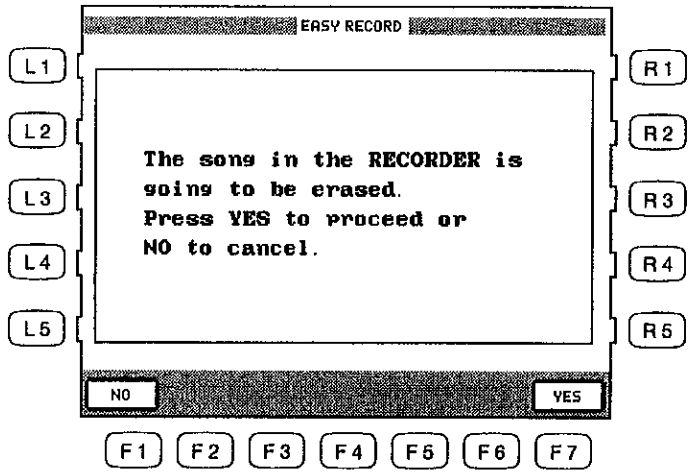
- If you press the EXIT button to get out of the Easy Recorder, the CP will automatically prompt you to save your work.

Erasing the song

Whenever a Part is selected for recording, the new performance is written right over any existing one that may be there for that Part. In this sense, the Easy Recorder is just like a tape machine. A new song will simply erase the old song during the recording process.

However, if you wish to simply erase an entire song at once, without having to actually record something over it:

1) **Press the DELETE button (F2) while the Recorder is not recording or currently ready to record. The CP will warn you that it is about to erase the data, and ask if you are sure.**
2) **Use either the YES (F7) button to proceed or NO (F1) to cancel.**



F1 *Cancels erasing the song.*
F7 *Proceeds with erasing the song.*

Advanced Recording

Using the Advanced Recorder allows you much greater control over the recording and compositional process than that offered by the Easy Recorder. It includes many professional features that can be found on dedicated MIDI sequencing (recording) devices.
Even though it can produce recordings of great musical complexity, you'll find that the Advanced Recorder is still very straightforward and easy to use.

To go to the Advanced Recorder Menu:

Press the ADVANCED RECORDER button. The recording options will be displayed on the screen.

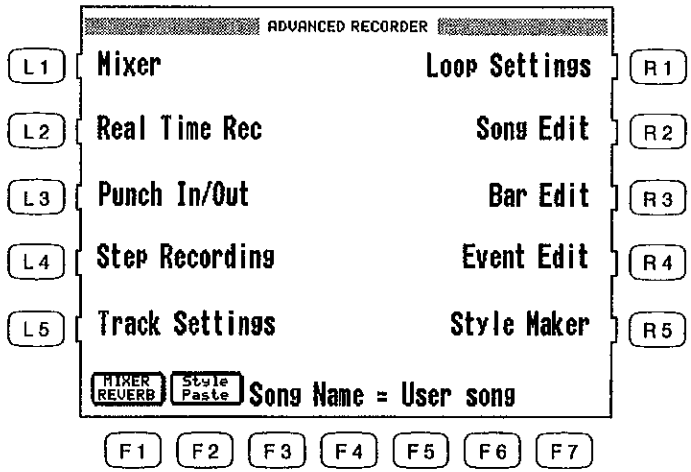
L1 *Adjust the Reverb, Effect, Panning, and Volume level for each of the 16 tracks.*

L2 *Ready the track for real-time recording.*

L3 *Specifically re-record certain measures within your song.*

L4 *Record by entering data note by note.*

L5 *Select sounds to be assigned to each of 16 tracks, and change the tracks' recording status.*



R1 *Adjust loop settings for the song.*

R2 *Adjust the general settings for the song.*

R3 *Edit the song by bars.*

R4 *Edit the song by MIDI events.*

R5 *Create a new Style using the data you've recorded in the Advanced Recorder.*

F1 *Takes you to the Mixer menu.*

F2 *Convert a Style's data into actual sequence data that can then be used in the Advanced Recorder. This option will only be displayed if the current song in the Recorder uses a Style.*

Real-time Recording

The term "real-time" simply means that the CP will record your performance as you are "really" playing it, such as when you are using the Easy Recorder. By selecting the Real-time Rec option in the Advanced Recorder, you will be presented with a menu that allows you adjust settings that affect this type of recording.

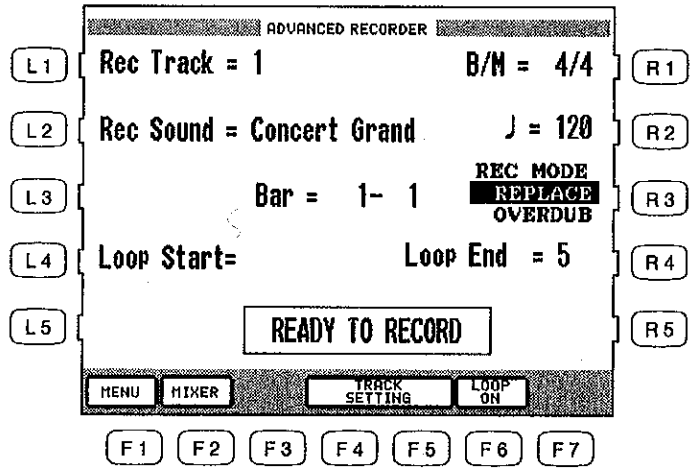
To set up real-time recording:

1) **From the Advanced Recorder menu, press the L2 button to select "Real Time REC", or simply press the REC button.**
2) **Use the L and R buttons to select the different settings. Use the Dial to change the values.**
3) **If necessary, you can always go to the Mixer and Track Settings menus by using the appropriate F buttons.**

L1 *Selects the track on which you want to record. There are 16 Instrument tracks, 1 Tempo track, and 1 Style track.*

L2 *Selects the sound that you want assigned to the Instrument track that is about to be recorded, or the Style that you want used in the Style Track*

L4 *Selects the starting bar for the Loop feature. This is an option only when Loop is turned on.*



R1 *Changes the time signature.*

R2 *Changes the tempo.*

R3 *Selects how the data you are about to record will affect previously existing data on the track. REPLACE enables the new recording to erase the previous data. OVERDUB mixes the new recording with the old.*

R4 *Selects the ending bar for the Loop feature. This is an option only when Loop is turned on.*

F1 *Cancels the real-time recording setup and returns you to the Advanced Recorder menu.*
F2 *Takes you to the Mixer menu.*
F4, F5 *Takes you to the Track Settings menu.*
F6 *Turns the Loop feature on/off*

4) **Start recording by pressing the PLAY button while the REC Indicator is still lit. Or press the F1 button to cancel the recording setup and return to the Advanced Recorder menu.**

- You can record on only one track at a time with the Advanced Recorder, and the RIGHT1 Part gets assigned the sound that you've selected for the track. The other Parts get turned off automatically so that you can record the track without being confused by other sounds being active on the keyboard.

- When the recording is done, the Mixer menu will automatically be displayed to let you play back the song.

To play back the recorded song:

1) **Press the RESET button to rewind the recording to the beginning.**
2) **Press the PLAY/STOP button. The song begins to play.**
3) **Press the PLAY/STOP button again to stop at any time.**
4) **Pressing the PLAY/STOP button one more time resumes the playback at the point where it was interrupted.**
5) **Use the RWD or FWD buttons to rewind or fast-forward through the recording.**

Mixer

With the Mixer screen, you can adjust the following settings for each of the 16 tracks: Reverb level, Chorus level, Effect on/off, Panning, Track mute, Volume level.

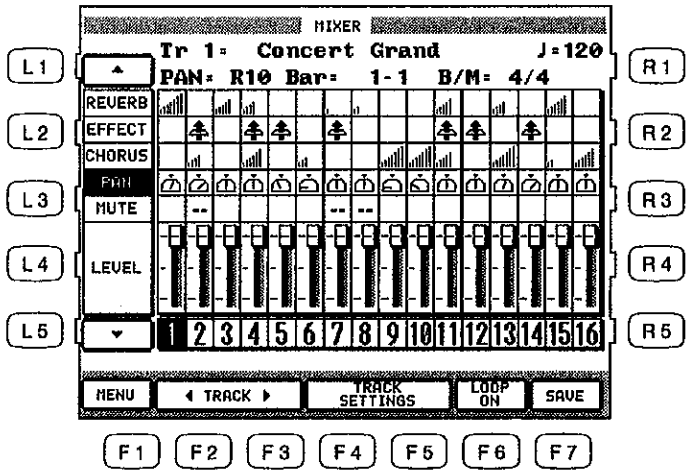
To use the Mixer:

1) **Use the TRACK buttons (F2, F3) to select which of the 16 tracks you wish to make adjustments on.**
2) **Use the L1 and L5 buttons to choose the setting that you want to change.**
3) **Use the Dial to change the value.**
5) **At this point, you can start recording or go to another menu to continue setting up.**

- You can make adjustments on the Mixer screen any time except while the CP is busy recording your playing. The Mixer screen is accessible from the Advanced Recorder menu, Track Settings menu and Real-time Rec menu.

- At any point in your recorded song you can have the CP remember how you have the Mixer adjustments set. Simply play back the song until you get to the point where you want to make the Mixer changes and stop the song. Make your adjustments on the Mixer screen, and then press the SAVE button (F7). You can do this as many times and in as many places within your song as you wish.

L1, L5 Used to select the setting to adjust. Use the Dial to change the value.



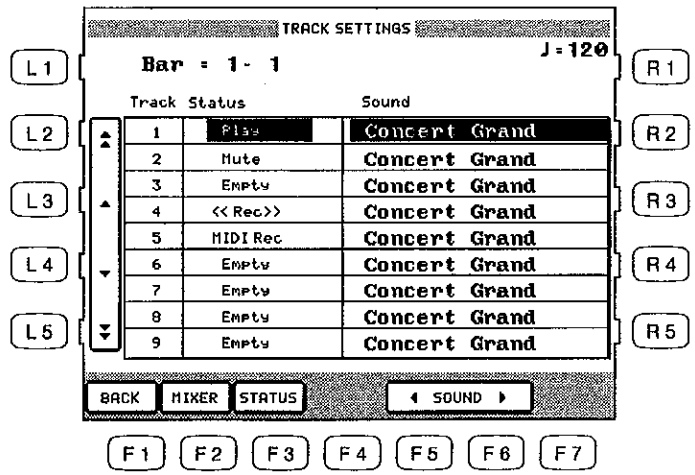
F1 Returns you to the Advanced Recorder menu.
F2, F3 Selects the track that you wish to adjust.
F4, F5 Takes you to the Track Setting menu.
F6 Turns Loop on/off.
F7 Saves the Mixer settings as part of the song.

Track Settings

This screen lets you decide which tracks are to be heard when recording or playing back your song. It also lets you reassign a different sound to a track than the one that you initially chose.

To work with the Track Settings screen:

1) **Go the Track Settings menu.**
2) **Use the L3 and L4 buttons to select the track that you wish to alter. If you wish to select one of tracks 10-16, the Style, or Tempo tracks, press the L5 button scroll to the next set of tracks and make your choice. Use the L2 button to go back to tracks 1-9.**
3) **Use the STATUS button (F3) to change the status to PLAY, MUTE or MIDI REC.**
4) **If you wish to change the sound assigned to the track, use the SOUND buttons (F5, F6).**
5) **When you are finished, use the BACK button (F1) to go back to the Advanced Recorder menu or use the MIXER button (F2) to go to the Mixer menu.**



L2 *Takes you to the previous page of the menu.*

L3, L4 *Selects the track.*

L5 *Takes you to the next page of the menu.*

R1 *Adjusts tempo. Use the Dial to change value.*

F1 *Takes you to the Advanced Recorder menu.*
F2 *Takes you to the Mixer.*
F3 *Changes the track's status.*
F5, F6 *Assigns a different sound to the track.*

- You can't change REC status in this menu. Only the Real-time Recording menu lets you set a track to REC status. You can set only one track to REC at a time.

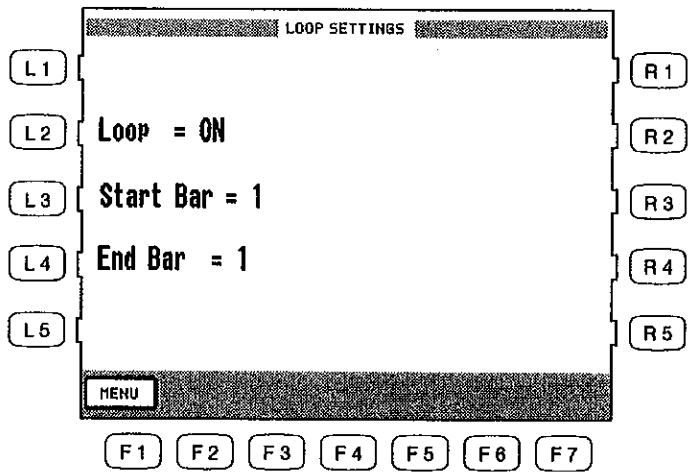
- There are two kinds of REC status: REC and MIDI REC. MIDI REC enables the CP to record the incoming MIDI data from an external MIDI instrument connected to the MIDI jacks. You can set more than one track to MIDI REC, enabling the CP to record on several tracks simultaneously over MIDI.

Loop Settings

If you wish to have a particular phrase in your song play over and over, you could use this feature.

To set the Loop:

1) **Go to the Loop Settings menu by pressing the R1 button in the Advanced Recording menu.**
2) **Use the L2–L4 buttons to select the different settings.**
3) **Use the Dial to change the value.**
4) **Press the MENU button (F1) to go back to the Advanced Recorder menu.**



L2 *Activate or deactivate the Loop.*

L3 *Specifies the starting bar.*

L4 *Specifies the ending bar.*

F1 *Takes you back to the Advanced Recorder menu.*

- You can turn looping on and off in the Mixer menu. However, you still have to set the Start and End Bar from the Loop Settings menu.

- You can set up looping for recording in the Real-time REC menu as well. In the Real-time REC menu, when you turn on the looping, the Start Bar and End Bar information will be automatically copied from the Loop Settings menu.

Style Paste

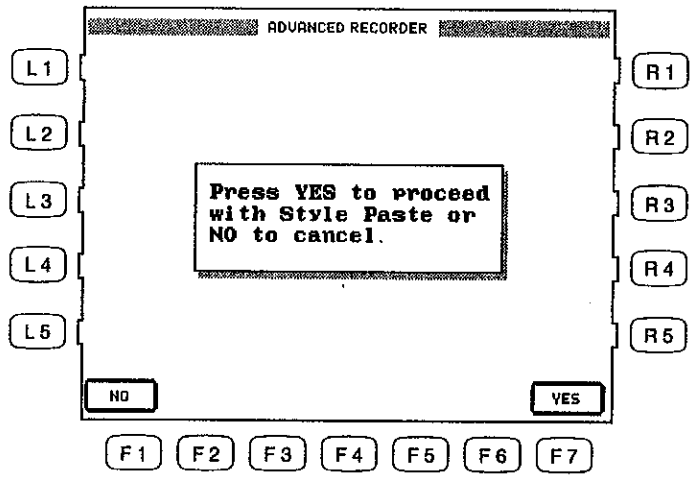
The Concert Performer is able to take its Style data and convert it into MIDI note data on separate tracks, so that the Recorder can treat them as if they were recorded by you in real-time, instead of being an automatic pattern being played back.

Usually when you wish to have a Style recorded as part of your song, the Style data is automatically recorded on the special Style track. This data is unique to the CP, and cannot be used with any other musical equipment, since no other device has the specific patterns that this data would be calling for. However, if you convert the Style data into actual note data, the recorded song can be played back by any other MIDI instrument that reads Standard MIDI File format song data, because now the data is specific notes rather than commands to play a pattern. Also, once the data has been converted you can view and edit the music as if you had recorded the data yourself!

- When you use Style Paste, you need to have Tracks 9-16 blank so the Style data can be broken down into these tracks. Otherwise, any data previously recorded in these tracks will be completely erased.

To use Style Paste:

1) **Press the STYLE PASTE button (F1) while you are in the Advanced Recorder menu. The LCD screen will prompt you for confirmation.**
2) **If you would like to proceed, press the YES button (F7) , or press the NO button (F1) to cancel.**



F1 *Cancels the Style Paste.*
F7 *Proceeds with Style Paste.*

Punch-In Recording

Punching In means being able to automatically start recording right in the middle of a track that is playing back, continue recording new data on that track for a specified number of measures, and then automatically stop recording at a specific measure and hear the rest of the track play to the end. This tool is very valuable if you wish to record over some misplayed notes in the middle of a track, but would like to preserve the music in the measures leading up to, and following, the trouble spot.

To use Punch-in recording:

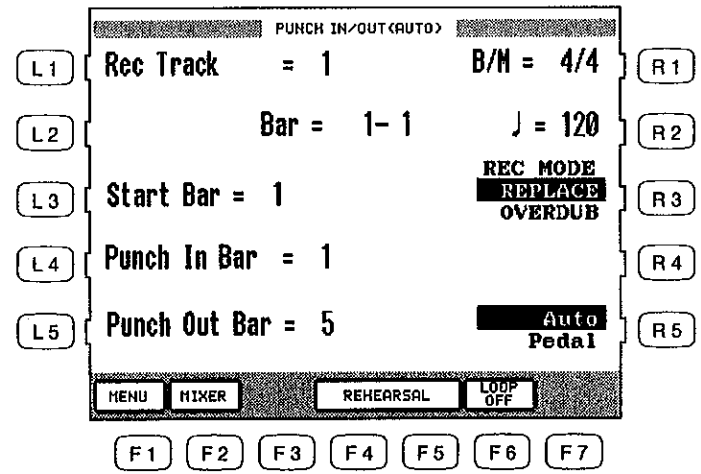
1) **Select Punch In/Out in the Advanced Recorder menu.**
2) **Use the L and R buttons to select the options and change their values using the Dial. Select AUTO with the R5 button to have the CP automatically handle the punching in/out while you play.**
3) **Press the REHEARSAL button (F4, F5) to listen to the song for rehearsal. If you need to adjust mixing or if you would like to loop the song, use the MIXER (F2) or LOOP ON/OFF (F6) button.**
4) **When you are ready to record, press the REC button and then the PLAY button. The music will start immediately from the Start Bar that you have chosen. Once the song reaches the Punch In Bar, any notes that you play on the keyboard will be recorded.**
   Recording will stop when the song reaches the Punch-Out Bar, but the CP will keep playing back the song to the end unless you press the STOP button.
   You can repeat the punch-in/out section by turning the looping on with the F6 button.
5) **Listen to what you have recorded and re-record if necessary.**

L1 *Selects the track to record.*

L3 *Selects the measure in the song from where you want the CP to start playing.*

L4 *Selects the measure where the CP will punch-in and start recording.*

L5 *Selects the measure where the CP will punch-out and stop recording.*



R1 *Changes the time signature.*

R2 *Changes the tempo.*

R3 *Selects the recording mode. REPLACE erases the previous data and records the new data in its place. OVERDUB mixes the new data with the previous data so that both are heard together.*

R5 *Selects the Punch-in method, Auto or Pedal.*

F1 *Takes you to the Advanced Recorder menu.*
F2 *Takes you to the Mixer Settings menu.*
F4, F5 *Plays the song for rehearsal.*
F6 *Turns Loop on/off.*

- If you set the CP to Punch-In at the very first measure of the song, the metronome will automatically play a two-measure intro to assist you with the timing. These "ticks" will not be recorded as part of the track.

Punch-In recording using the pedal

Instead of specifically setting an automatic Punch-In and Punch-Out Bar, you can use the center pedal to manually Punch In and Out.

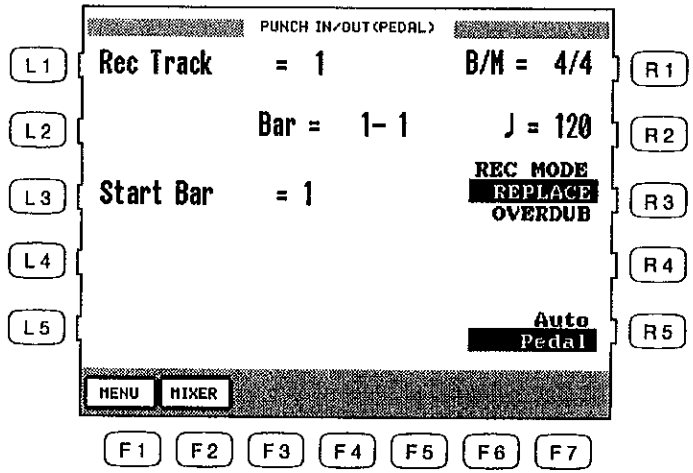
- You can punch in and out with pedal one time for each pass over the track that you make.

To use the pedal to Punch-In/Out:

1) **Use the R5 button to select Pedal in the Punch In/Out menu.**
2) **Use the L and R buttons to set up other recording options.**
3) **Press the REC button to start. The song will start playing.**
4) **When the song reaches the bar where you wish to punch in, press the center pedal and play the keyboard.**
5) **When you reach the bar where you wish to punch out, press the pedal again to stop recording. Notice that the song keeps playing to the end (it's just no longer recording) or until you press STOP.**

L1 *Selects the track to record.*

L3 *Selects the measure in the song from where you want the CP to start playing.*



R1 *Changes the time signature.*

R2 *Changes the tempo.*

R3 *Selects the recording mode. REPLACE erases the previous data and records the new data in its place. OVERDUB mixes the new data with the previous data so that both are heard together.*

R5 *Selects Auto or Pedal as the Punch-In method.*

F1 *Takes you to the Advanced Recorder menu.*
F2 *Takes you to the Mixer Settings menu.*

Step Recording

Step Recording is a method of recording a song by manually entering notes one after another as data, instead of playing the keyboard in real-time. This method may be useful when trying to create a phrase with a precise rhythm, or when recording a phrase that is beyond your playing skill level.

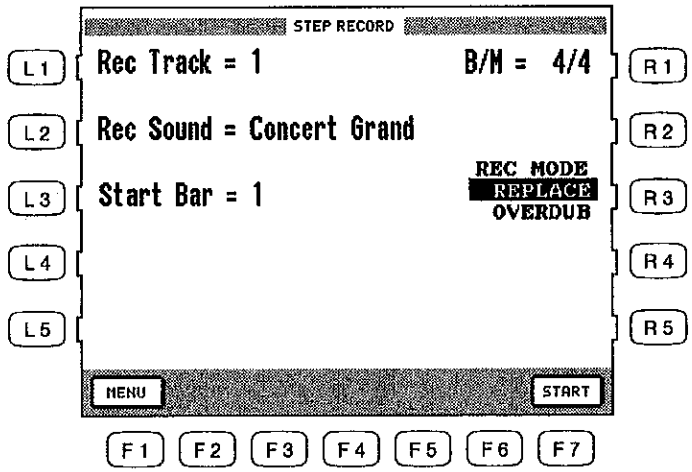
To set up Step recording:

1) **In the Advanced Recorder menu select Step Rec (L4). The Step Record menu will be displayed.**
2) **Use the L and R buttons and the Dial to set up recording options.**
3) **Press the START button (F7). You will be presented with the data entry screen.**

L1 *Selects the recording track.*

L2 *Selects which sound is assigned to the track.*

L3 *Selects which measure you'd like to start recording at.*



R1 *Changes the time signature.*

R3 *Selects recording mode. REPLACE erases the previous data and records the new data in its place. OVERDUB mixes the new data with the previous data so that both are heard together.*

F1 *Cancels Step recording and takes you to the Advanced Recorder menu.*
F7 *Proceeds to the data entry screen of the Step Record menu.*

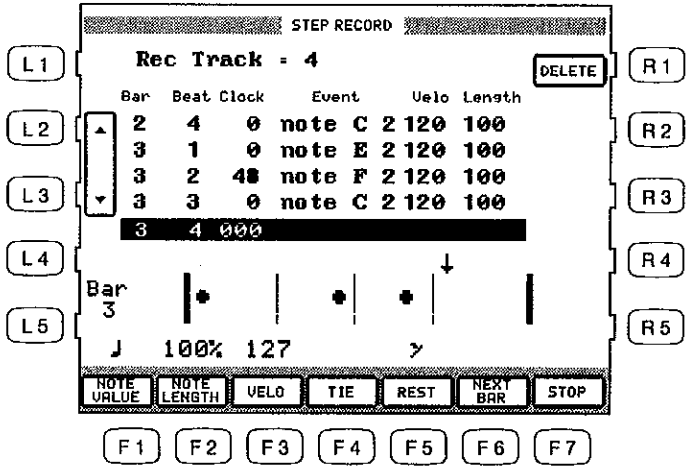
To use the Step Recorder:

1) **Use the F1–F3 buttons to select a setting (Note value, Note length, Velocity) and use the Dial to change its value. The value will be displayed above the buttons at the bottom of the screen. Velocity value can be entered by actually hitting a key on the keyboard. To enable this, select "Key" for the Velocity value instead of a number.**

2) **To enter a note event, play the note using the keyboard. The note data will be displayed on the screen. Continue entering as many notes as you wish; notice how previously entered notes continue to be displayed as a list, screen room permitting. The graphic navigator near the bottom of the screen gives you feedback as to what bar you are in.**

3) **If you enter a wrong note and wish to delete it, press the L2 button. When you are using the REPLACE mode for recording, every time you press L2 the list of your entered notes on the screen scrolls back one event, and that event is erased immediately. Therefore, if you scroll back to the first beat of bar 5 of a 10-bar list of notes, everything from bar 5 on will be erased. In OVERDUB mode, however, you can delete only the most recently added note, and scrolling back over the list using L2 will not automatically erase events. When using OVERDUB, you need to press the Delete button (R1) to erase the event.**

L2, L3 Moves the cursor up and down the list of entered notes in OVERDUB mode.



R1 Deletes the last note entered in OVERDUB mode.

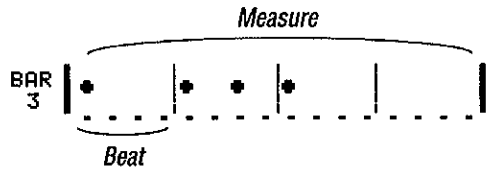
F1 Selects the note value.
F2 Adjusts the note length.
F3 Selects the velocity value. Values are from 1–127 or Key.
F4 Enters Tied note values.
F5 Enters a rest.
F6 Takes you to the beginning of the next measure.
F7 Stops recording.

4) **If you would like to enter a rest, press the REST button (F5). This moves the cursor to the next beat without entering any data. The rest value is same as the note value selected for the F1 button. If you would like to enter a rest for the remainder of the measure, press the NEXT BAR button (F6). This will bring the cursor to the top of the next measure.**
5) **When you like to tie notes, press the TIE button (F4) while holding down the key. This doubles the length of the note. If you press the TIE button twice while holding down the key, the length of the note is tripled.**
6) **In OVERDUB mode, if you go back to certain point to enter a note, use the L2 and L3 buttons to move the cursor up and down to get to the event time where you want to insert the new data.**
7) **Press the STOP (F7) button or the PLAY/STOP button to stop recording.**

- Transpose and Octave Shift can be in effect as you are entering notes. The transposed pitches are the note values that are recorded.

- The navigator graphic represents the current bar that you are recording. The partitions represent each beat, and thus the number of partitions matches the time signature of the music. For example, there would be 4 partitions if the time signature is 4/4, and 6 partitions if it is 6/8. Each partition consists of a number of spaces where dots (•) will be displayed to mark time. Each space represents 24 clock pulses. Therefore the number of displayed spaces per partition represents the duration of the beat.

  For example, if you choose the 4/4 time signature in the Step Recording settings, the navigator should look as illustrated below.



4 partitions: 4 beat rhythm
4 dot spaces: 4 x 24 = 96 clock pulses = a quarter note rhythm

The dots do not represent the duration of the notes. They just tell you where they are.
For a further explanation of the CP's Clock, and what is meant by "clock pulses" see the Clock Move description in the Bar Edit section.

Note	Rest	Clock value
𝅝	𝄻	384
𝅗𝅥	𝄼	192
♩	𝄽	96
♩.	(𝄽.)	64
♪	𝄾	48
♪.	(𝄾.)	32
𝅘𝅥𝅯	𝄿	24
𝅘𝅥𝅯.	(𝄿.)	16
𝅘𝅥𝅰	𝅀	12
𝅘𝅥𝅰.	(𝅀.)	8

Editing the Song

Let's face it, it is really difficult to record a whole song without making any mistakes while playing. Chances are you will want to make adjustments and corrections to the performance that you have just recorded.

The CP has an extensive range of editing capabilities that allow you to alter your recording by making anything from broad, general changes to subtle, minute adjustments.

Song Edit

This lets you name the song and select transposition and initial tempo settings.

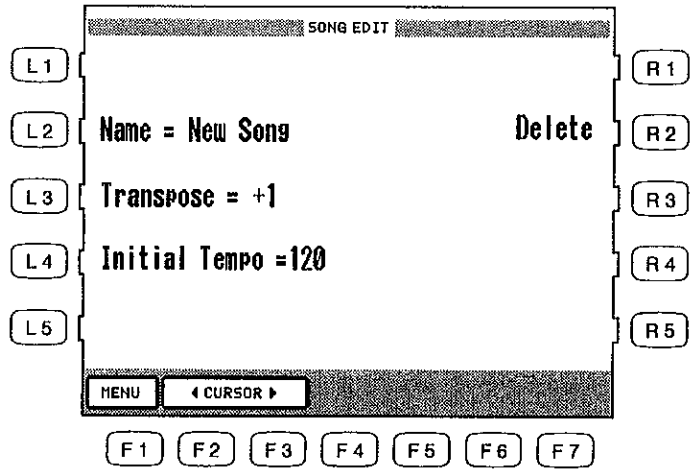
To edit the song:

1) **Select Song Edit from the Advanced Recorder menu. The Song Edit menu is displayed.**
2) **Use the L and R buttons to select the setting that you wish to change.**
3) **Use the Dial to change the value. To name to the song, use the F2 and F3 buttons to move the cursor over the characters in the name, and then use the Dial to select characters.**
4) **Press the MENU button (F1) to go back to the Advanced Recorder menu.**

L2 *Names the song.*

L3 *Adjusts transposition.*

L4 *Sets the initial tempo of the song.*



R2 *Deletes the song.*

F1 *Takes you to the Advanced Recorder menu.*

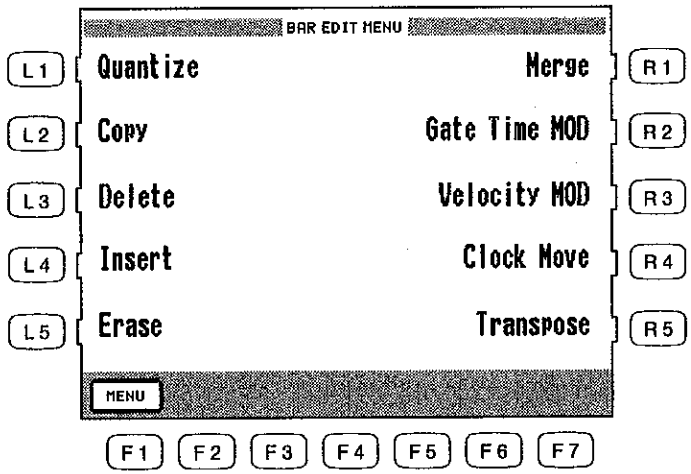
F2, F3 *Moves the cursor over the characters when naming the song.*

Bar Editing

As you edit your song, you may need to copy, erase, transpose or merge only certain bars. Bar Editing allows you to modify the song data by measure.

To bring up the Bar Edit menu:

1) **In Advanced Recorder menu select Bar Edit (R3). The Bar Edit menu will be displayed.**
2) **Use the L and R buttons to select the specific type of editing that you wish to do. Another submenu will then be displayed.**



Use the L and R buttons to select type of edit you like to make.

F1 Takes you to the Advanced Recorder menu.

Quantize

Quantize automatically shifts the timing of a note. This can be used to correct imperfect timing in a performance by shifting notes that were played either too early or too late to a spot where they now will fall right on the appropriate beat.

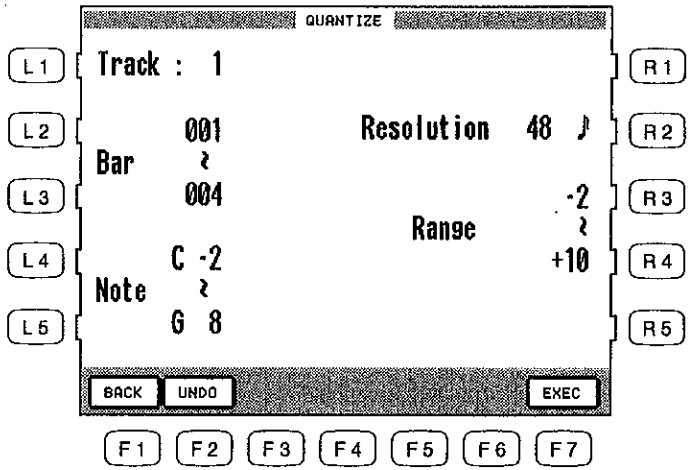
If quantizing your notes makes the overall feel of the piece too rigid or mechanical, you can allow for leniency by adjusting the beat that the notes will shift to (Resolution) and the extent to which note timing can be allowed to fall around that beat (Range).

L1 *Selects the track that you wish to modify.*

L2, L3 *Selects the bar range that you want to apply quantization to. Use the Dial to define the bar numbers.*

L4 *Selects the lowest note that you want affected by quantization. Use the Dial to change the note value.*

L5 *Selects the highest note that you want affected by quantization. Use the Dial to change the note value.*



R2 *Selects the note Resolution for quantization. Use the Dial to change the time value.*

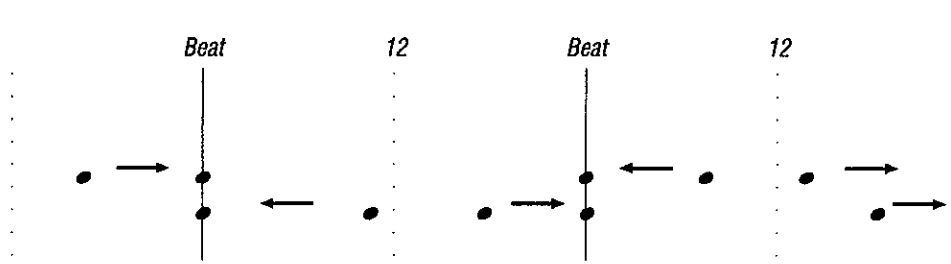
R3, R4 *Sets the Range for quantization. Use the Dial to change value.*

F1 *Returns you to the Advanced Recorder menu.*
F2 *Undoes the quantization which was just applied. This option is not always available.*
F7 *Applies the quantization to your recording.*

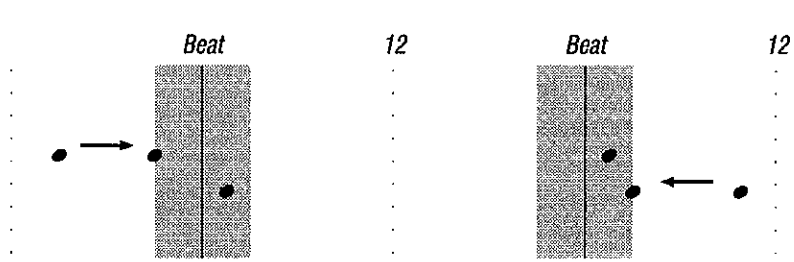
- Resolution dictates what kind of timing value the quantization will shift the notes to play on. Quantizing your song to longer note values will result in a more rigid, rhythmically simplified performance, since notes that were originally at smaller subdivisions of the beat will be shifted onto the closest Resolution beat. For example, if you choose a Resolution of a quarter note, then all eighth notes in your recording that you quantize will be shifted to play only on the closest quarter note beats, greatly simplifying the rhythmic complexity of the song. This, of course, is not always artistically desirable.

- Range sets up timing "borders" around the Resolution beat to which the notes outside that range will be moved. The negative value represents the placement of the "border" before the beat, and the positive value represent where the "border" after the beat will be placed. Taken together, these two "borders" form a timing "range" around the beat.

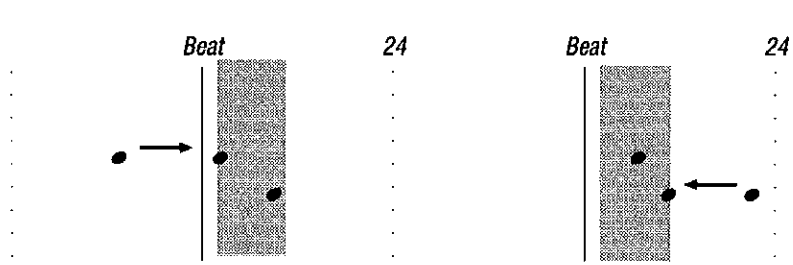
Selecting zero Range results in no "range", and all notes are shifted to the precise beat.



The notes that fall beyond the Range are moved to the closest "border" of the Range.



The notes that fall inside the Range are not shifted at all.



By experimenting with Resolution and Range settings, you can correct the timing of the notes in your recording while still allowing for a natural, human feel.

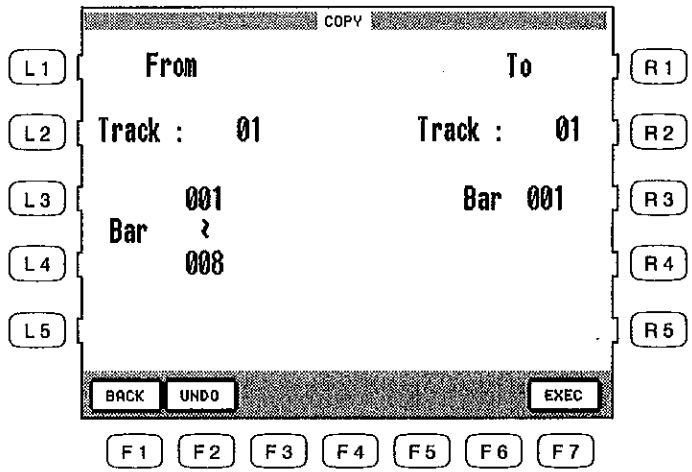
Copy

This function duplicates the data from within a track, and copies it to another location. This destination may be on the same track, or it can be another track.

- The destination of the copied data must either be:
  1) A location that already has data in it.
  2) The first blank bar after the end of a track (Bar 1 if the destination track is empty).

  For example, if a track only has 10 bars in it, you cannot copy data onto bar 20. You can, however, copy data to bars 1 through 11.

- Copied data **replaces** any current data that may be at the destination.



L2 *Selects the track that has the data to be copied. Use the Dial to select the track numbers 1-16, Tempo, or Chord.*

L3 *Selects the bar where the data that you are copying starts. Use the Dial to change bars.*

L4 *Selects the bar where the data that you are copying ends. Use the Dial to change bars.*

R2 *Selects the destination track. Use the Dial to select the track number 1-16, Tempo, or Chord.*

R3 *Selects the bar in the destination track where the copied data will be placed.*

F1 *Returns you to the Advanced Recorder menu.*
F2 *Undoes the copying. This option is not always available.*
F7 *Proceed with copying.*

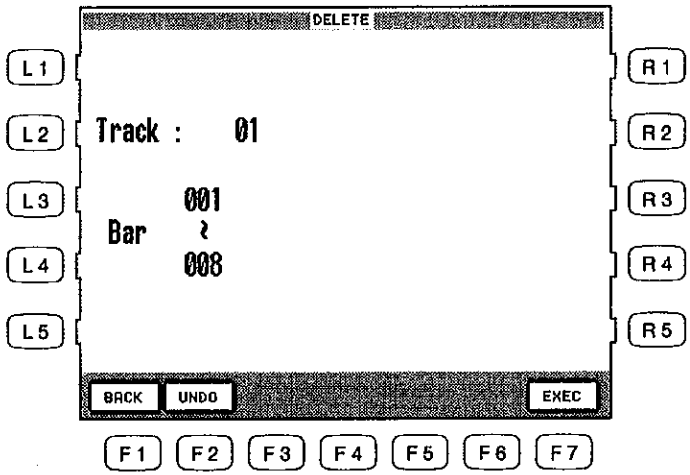
Delete

Delete completely erases and removes the bars that you specify.

L2 *Selects the track to be deleted. Use the Dial to choose 1-16, Tempo, Chord or All.*

L3 *Selects the first bar that has the data you want to delete. Use the Dial to change bars.*

L4 *Selects the last bar that contains the data that you want to delete. Use the Dial to change bars.*



F1 *Returns you to the Advanced Recorder menu.*
F2 *Undoes the deletion. This option is not always available.*
F7 *Proceed with the deletion.*

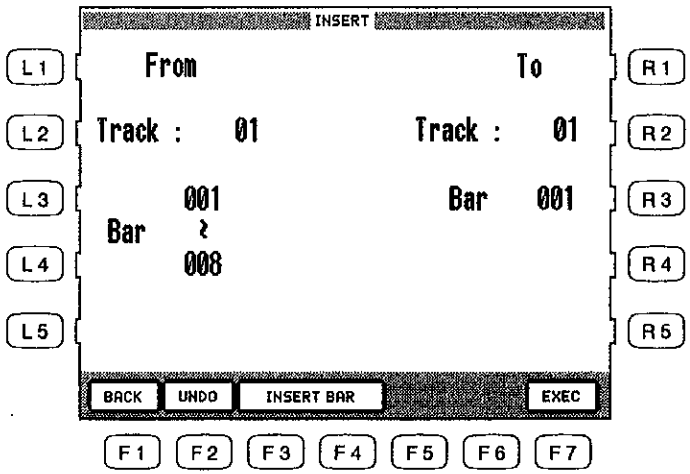
Insert

The Insert function duplicates data from specified bars and copies it to a certain location. However, the current data at the destination is not erased, but instead is pushed back to make room for the copied data.

L2 *Selects the track that contains the data you wish to duplicate. Choose from 1-16, Tempo, Chord or All.*

L3 *Selects the first bar that has the data you want to duplicate.*

L4 *Selects the last bar that has the data you want to duplicate.*



R2 *Selects the destination track where you want this data inserted. Choose from 1-16, Tempo, Chord or All.*

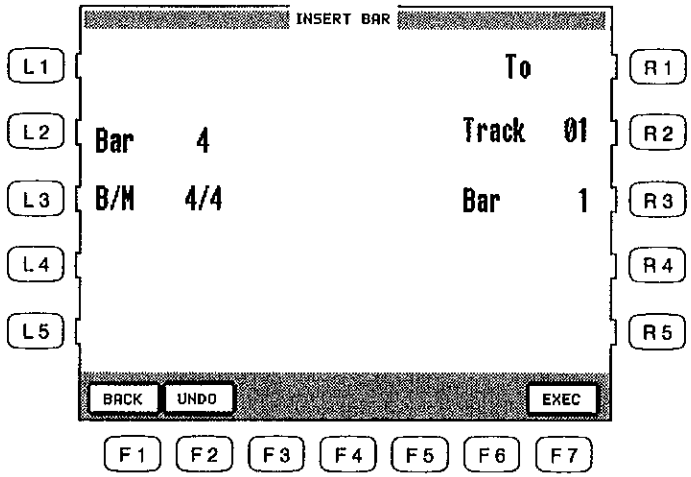
R3 *Selects the bar in the destination track where you want this data inserted.*

F1 *Takes you to the Advanced Recorder menu.*
F2 *Undoes the Insert. This option is not always available.*
F7 *Proceeds with the Insert.*

- If you just wish to insert empty bars into a track, select INSERT BAR (F3 or F4), and a sub-menu will be displayed. You can insert empty bars into a track between bars that have data, or at the first blank bar at the end of the track.

L2 *Selects the number of empty bars you wish to insert. Use the Dial to change the value.*

L3 *Selects the time signature for the bars that are going to be inserted. Use the Dial to change the value.*



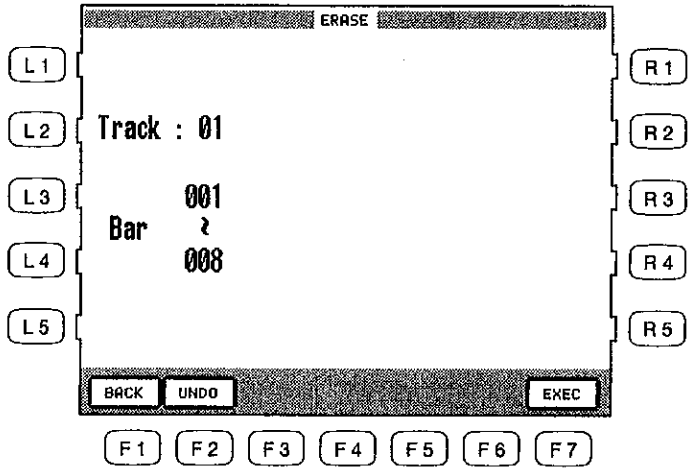
F1 *Takes you to the previous menu.*
F2 *Undoes the Insert. This option is not always available.*
F7 *Proceeds with the Insert.*

R2 *Selects the track where the empty bars are going to be inserted. Choose 1-16, Tempo, Chord or All.*

R3 *Selects the location in the destination track where you want the empty bars inserted. Use the Dial to choose the location.*

Erase

Erases data in the bars that you specify, and leaves them as empty bars.



L2 *Selects the track that has the bars you want to erase. Choose 1-16, Tempo or Chord.*

L3 *Selects the first bar to be erased. Use the Dial to change the bar.*

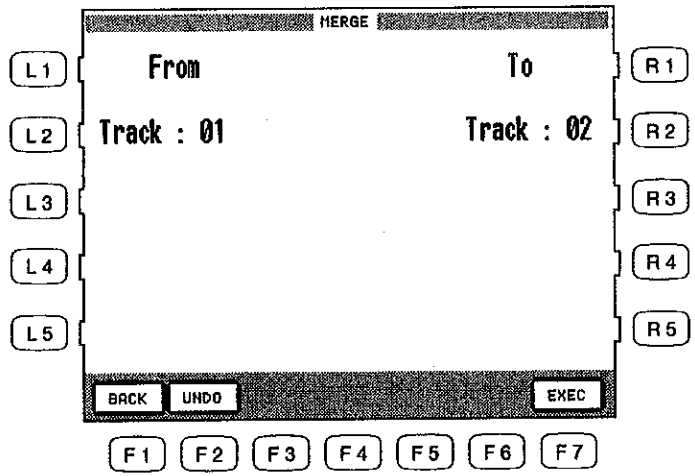
L4 *Selects the last bar to be erased. Use the Dial to change the bar.*

F1 *Takes you to the Advanced Recorder menu.*
F2 *Undoes the Erase. This option is not always available.*
F7 *Proceeds with the Erase.*

Merge

Merge combines data from two tracks. You can make complex musical phrases using several tracks, and then combine them down to just one track so that all the others can be freed up. Keep in mind, though, that there can still only be one instrument sound assigned to a given track, so the resulting track from the Merge will play all the combined data using one instrument. This is useful for making rhythm patterns by first recording different percussion parts using the same drum kit on several tracks and then combining them, or combining the right and left hand parts of a piano piece.

- Merge does not automatically erase the track from where you copied the data.



L2 *Selects the track from where you want to copy data. Choose 1-16.*

R2 *Select the track where you want this data merged to. Choose 1-16.*

F1 *Takes you to the Advanced Recorder menu.*
F2 *Undoes the Merge. This option is not always available.*
F7 *Proceed with the Merge.*

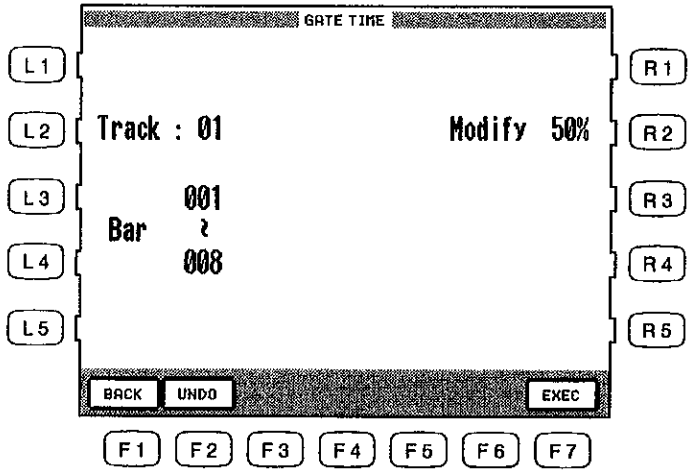
Gate Time Modify

Gate time refers to the length of a note as a percentage. Whatever the length of a note is when it is first recorded, this value is considered as its Gate time of 100%. By editing the length of the note, you can shorten it to 10% or lengthen it to 300% of the original value.

L2 *Selects the track in which you want to modify Gate times. Use the Dial to choose the track.*

L3 *Selects the first bar of the data that you want to modify Gate times for. Use the Dial to change bars.*

L4 *Selects the last bar of the data that you want to modify Gate times for. Use the Dial to change bars.*



R2 *Adjusts the Gate time in 10% increments. Use the Dial to select a value from 10%-300%.*

F1 *Takes you to the Advanced Recorder menu.*
F2 *Undoes the Gate time adjustment. This option is not always available.*
F7 *Proceeds with applying the Gate time adjustment.*

Velocity Modify

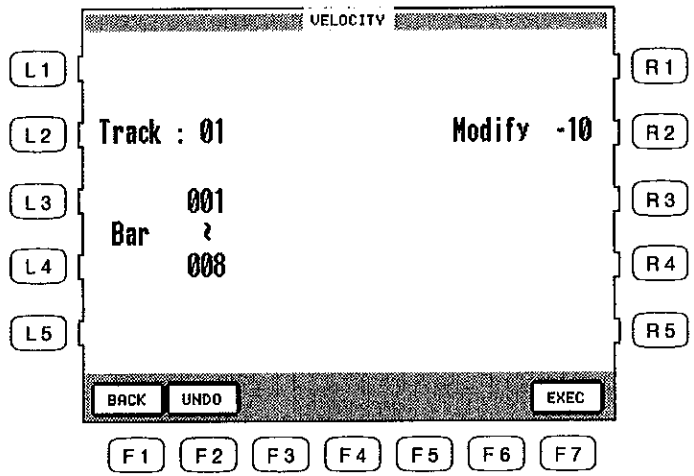
Velocity refers to how hard a key is struck, which translates into the dynamics of how loud the produced sound is.

A note's Velocity is a numerical value from 1-127. When editing the note Velocities in your recording, you can change them within a +/-100 range of their original values.

L2 *Selects the track in which you want to adjust Velocity.*

L3 *Selects the bar where the data you want to adjust starts.*

L4 *Selects the bar where the data you want to adjust ends.*



R2 *Adjusts Velocity from -100 to +100 of their current values.*

F1 *Takes you to the Advanced Recorder menu.*

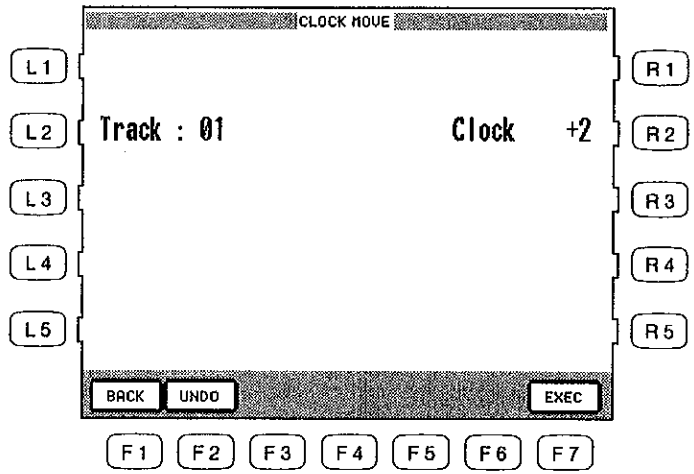
F2 *Undoes the Velocity adjustment. This option is not always available.*

F7 *Proceeds with adjusting the Velocity values.*

Clock Move

The Concert Performer has an internal rhythm-keeping Clock, which it uses to maintain the timing and length of notes when playing back your recording. The CP's Clock has a resolution of 96 pulses per quarter note, which means that the time between the start of one quarter note and the start of a quarter note right after it is divided into 96 increments. Therefore there are 48 clocks per eighth note, and 24 clocks per sixteenth note. This relationship holds true regardless of the song's tempo.

On the CP, you can adjust the timing of all notes in a track as a whole by shifting the entire track off by a certain clock value.



L2 *Selects the track that you wish to move. Choose from 1-16.*

R2 *Adjusts how much of a clock move you wish to apply. Choose from –999 to +999.*

F1 *Takes you to the Advanced Recorder menu.*
F2 *Undoes the clock move . This option is not always available.*
F7 *Proceeds with applying the clock move.*

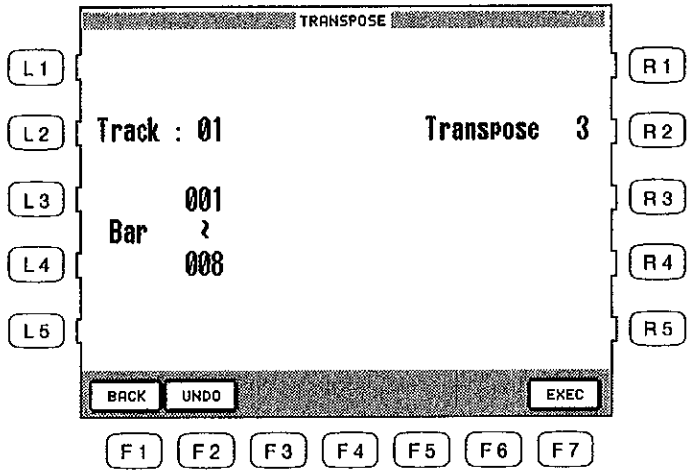
Transpose

This will transpose the notes within a specified bar(s) up or down in half-step increments.

L2 *Selects the track that has the notes you want to transpose. Choose from 1-16.*

L3 *Selects the bar where the notes you want to transpose start.*

L4 *Selects the bar where the notes you want to transpose end.*



R2 *Adjusts transposition amount in half-step increments from -24 to 24.*

F1 *Takes you to the Advanced Recorder menu.*
F2 *Undoes the transposition. This option is not always available.*
F7 *Proceeds with applying the transposition.*

Event Edit

Event Edit enables you to examine and edit your performance note by note.

To work with Event Edit:

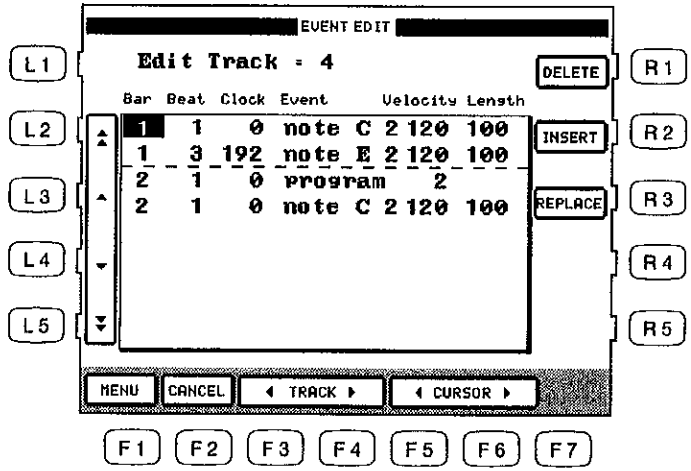
1) **Select Event Edit in the Advanced Recorder menu. The Event Edit menu will be displayed.**
2) **Choose the track that you want to work with using the TRACK buttons (F3, F4). Note that Style track and Tempo track can be edited as well.**
3) **Use the L buttons to scroll up or down the list note events in your song until you find the specific one that you want to edit. You will hear the individual events being played as you scroll over them.**
4) **Select the event using the CURSOR buttons (F5, F6) and L3 and L4 buttons. The selected event will become highlighted.**

L2 *Moves the cursor to the previous bar.*

L3 *Moves the cursor up the event list.*

L4 *Moves the cursor down the event list.*

L5 *Moves the cursor to the next bar.*



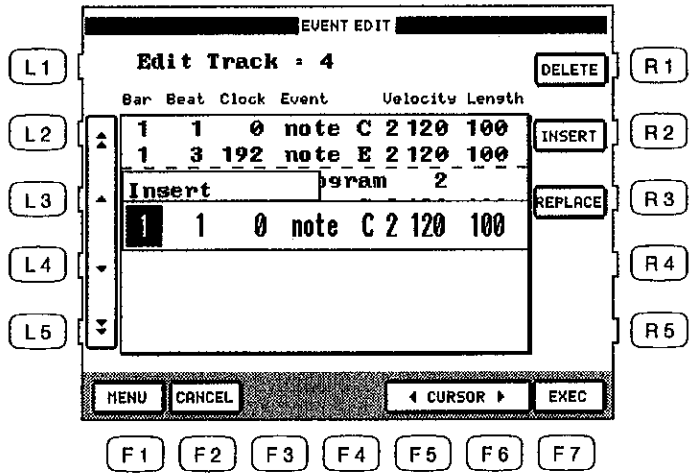
R1 *Removes the selected event.*

R2 *Creates a new event.*

R3 *Modifies the existing event.*

F1 *Takes you to the Advanced Recorder menu.*
F2 *Cancels the edit.*
F3, F4 *Selects the track to work with.*
F5, F6 *Moves the cursor across the columns in the event list.*

5) **Select the function that you'd like to apply to this event. You can select DELETE (R1) to remove the element, INSERT (R2) to create a new one at the same location, or REPLACE (R3) to change the existing one.**
   Enter new values in the Entry Box that will pop up when you select INSERT or REPLACE.
6) **Press the EXEC (F7) button to proceed, or press CANCEL (F2). The CP will prompt you for confirmation.**
7) **Use the MENU button (F1) to return to the Advanced Recorder menu when you are done editing.**



Creating Your Own Styles

The Concert Performer has 128 built-in Styles selected from various musical genres. There are two powerful features that allow you to change any of these Styles to better suit your musical tastes, or even create your own Style entirely from scratch! These are the Conductor and the Style Maker.

The Conductor allows you to influence the way a Style plays much in the same manner that conductor of an orchestra or a band leader might direct their musicians. The Conductor offers two approaches: Easy Edit and Advanced Edit.

The Style Maker allows you to actually create Styles of your own. Here, too, there are two ways of using this feature: Phrase Combination, and Get Phrase From Recorder.

The CP can store up to 20 User Styles onboard at one time. However you can save more of your original Styles onto a floppy disk. Your library of Styles can truly be infinite!

Thanks to the Style Convert Software developed by EMC Software, you can convert other manufacturer's Style data over for use on the CP. That way you can take advantage of the hundreds of Style disks that are available on the market!

Conductor

The Conductor is used to modify a Style's existing data.
There are two editing methods offered by the Conductor.

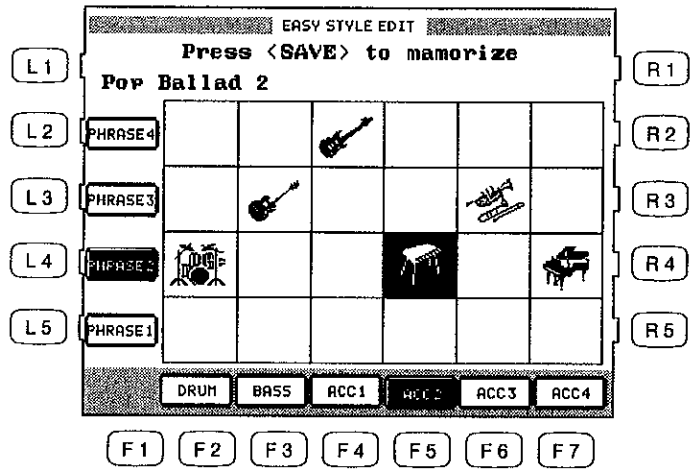
Easy Edit This is an easy way to modify the Style data. A Style consists of six parts called Sections. These are the Drums, Bass, and Acc 1-4. When you play a Style, each of these sections plays a Phrase specifically composed for that type of instrument. When all six Sections are playing their independent Phrases along with each other, the overall effect is a complete musical ensemble. However, a Section is not stuck with playing just one specific Phrase; for a given Style there are actually four Phrases to choose from per Section. Easy Edit lets you assign which of these four Phrases you'd like the Section to play as its contribution to the whole Style.

Advanced Conductor This allows you to edit the finer details within a Style. You have control over each Section's volume level, panning, chorus and reverb settings, sound assignment, and Groove type and amount. Once you are satisfied with your adjustments, you can save the edited Style as a User Style.

To use Easy Edit:

1) **Select the Style and the Variation (1–4) that you would like to edit.**
2) **Press the EASY EDIT button. The Easy Style Edit menu will be displayed.**
3) **Use the F2–F7 buttons to select a Section to edit.**
4) **Use the L buttons to instruct the Section as to which of its four Phrases to use. You can make your edits while the Style is running to hear your changes.**
5) **To mute the Section, press the corresponding F button. Pressing the F button again will turn it back on.**
6) **If you would like to save your changes, press the SAVE button. Keep in mind that if you don't save them, they will be discarded when you turn off the Concert Performer.**
7) **Press the EXIT button to leave the Easy Style Edit menu.**

L2–L5 Selects a Phrase for the Section.



F2–F7 Selects which Section is being changed. Pressing again will mute the Section.

- Pressing the SAVE button will save all Styles at one time. You cannot save individually.

Resetting the Style

The CP remembers what all the settings were for the Style before you entered the Style Edit menu and made changes. If you wish to restore them, simply press the RESET button.

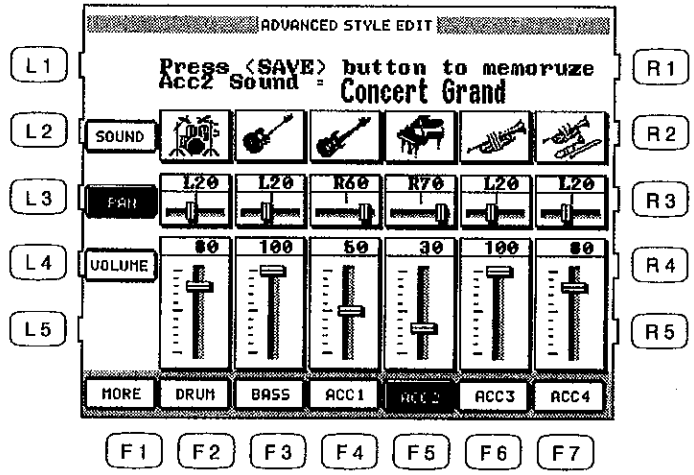
- If you would like to revert all Styles back to their original factory settings, use the Soft Reset function. See "Resetting data" on page 138.

Note

Easy Edit doesn't allow you to edit the Intro, Ending and Fill-ins. However, muting a Section in the Style will result in automatic muting of the same Section in the Intro, Ending and Fill-ins. If you mute a certain Section, you need to consider what effect it will have on the overall Style.

To use Advanced Edit:

1) **Select the Style and the Variation (1–4) that you would like to edit.**
2) **Press the ADVANCED EDIT button. The Advanced Style Edit menu will be displayed.**
3) **Use the F2–F7 buttons to select a Section to edit.**



L2 *Selects a sound for the Section.*

L3 *Adjusts panning.*

L4 *Adjusts the volume level.*

F1 *Takes you to another page of settings.*

F2–F7 *Selects the Section to change. Pressing again will mute the Section.*

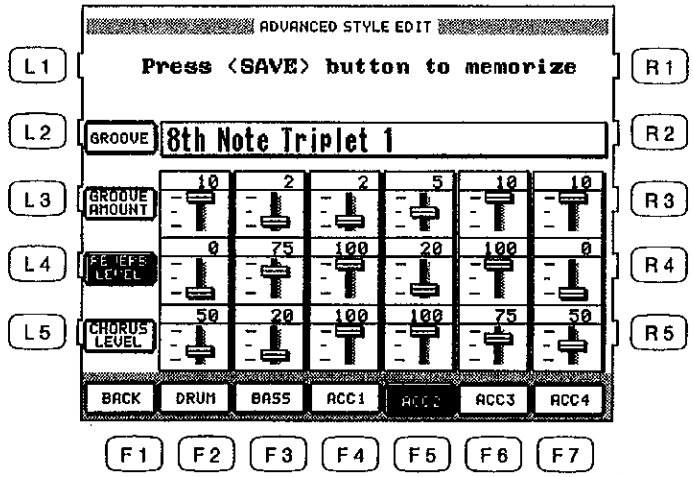
4) **Use the L buttons to select a setting and use the Dial to change its value. You can make your edits while the Style is playing to hear your changes.**
5) **Press the MORE (F1 button) for a screen of other settings.**

L2 *Selects a Groove type.*

L3 *Adjusts the Groove amount.*

L4 *Adjusts the Reverb level.*

L5 *Adjusts the Chorus level.*



F1 *Takes you to the other settings screen.*
F2–F7 *Selects the Section to change.*

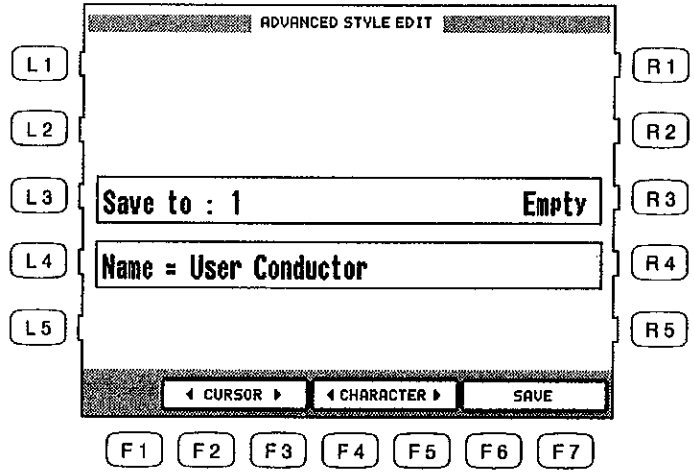
- Groove is a function that adds a "swing-like" feel to your music by altering the note timing. There are ten types of Groove:

8th Note Triplet (1–8)	For 8-beat rhythms. There are eight different rhythmic variations of 8th-note triplets.
16th Note Triplet	For 16-beat rhythms. Rhythm of 16th-note triplet.
Swing	This creates the typical swing feeling.

7) **If you would like to save your changes, press the SAVE button. Keep in mind that if you don't save them, they will be discarded the moment you exit the Advanced Style Edit menu.**
8) **Press the EXIT button to exit the Advanced Style Edit menu.**

L3 *Selects the memory location (1 through 40) where you wish to save your Style.*

L4 *Names your Style.*



F2, F3 *Moves the cursor over the characters in the Style name.*
F4, F5 *Selects a character to enter as part of the name.*
F6, F7 *Proceeds with saving the Style.*

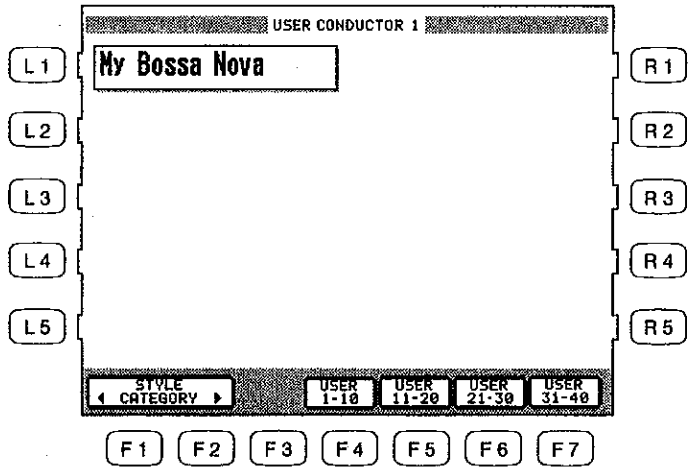
Important Note:
If you are using a User Style as the Source Style of your User Conductor, that User Style must always be kept at the same location in the CP, or else the User Conductor will not be able to locate it.

Resetting the Style

You can restore the original Style settings by pressing the RESET button.
This will completely clear the changes made to the Styles except any data already saved as a User Conductor Style. You can also instantly discard the current changes by pressing the EXIT button to leave the Advanced Edit.

To use a saved Style:

1) **Press the USER CONDUCTOR button. If there are any Styles available, they will be displayed.**
2) **Use the F4–F7 buttons to select the page that contains your desired Style.**
3) **Use the L or R button to select the desired Style.**



Use the L or R buttons to select your desired Style.

F1, F2 Search for different Styles.
F4–F7 Selects the page that contains the desired Style.

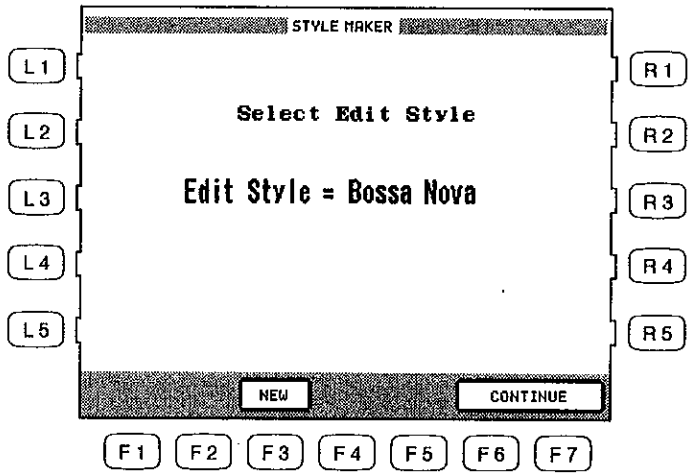
Style Maker with Phrase Combination

The basic idea behind Phrase Combination is similar to that of the Conductor. Phrase Combination, however, lets you edit Fill-ins, basic patterns (Variations) and allows you to copy a Phrase from a different Style.

- You cannot change the Intro and Ending Phrase. These will remain the one that are part of the initial Style that you choose to work with.

To use Phrase Combination:

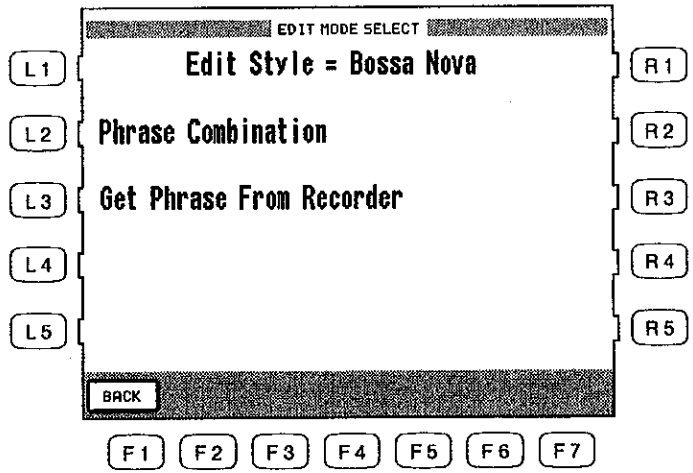
1) **In the Advanced Recorder menu, press the Style Maker button (R5). The first Style Maker menu will be displayed.**
2) **Use the Dial to select the initial Style that will be used to supply the Intro and Ending Phrases to your new Style. Press NEW (F3) if you don't wish to have these Phrases copied from an existing Style.**
3) **Press the CONTINUE button (F6, F7). The Edit Mode Select menu will be displayed.**



F3 Bypasses copying Intro and Ending from the initial Style.
F6, F7 Continues to the next menu.

- If you select no initial Style to begin with by pressing the NEW button (F3), you will start with a completely empty Style. However, your new Style will not have an Intro or Ending.

4) Use the L2 or L3 button to select Phrase Combination. The Phrase Combination menu will be displayed.



L2 *Selects Phrase Combination.*

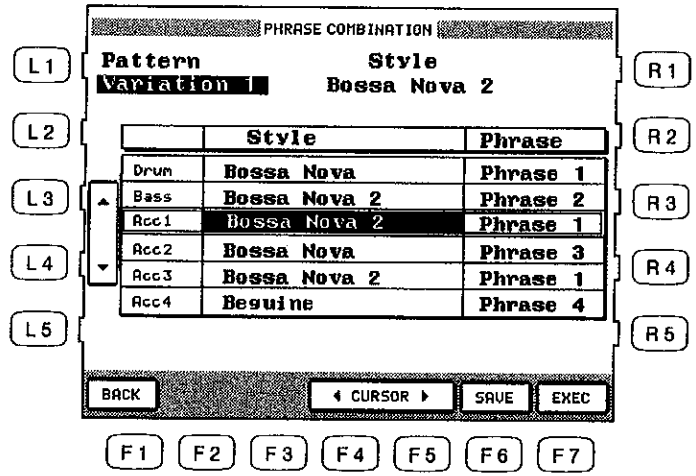
L3 *Selects Get Phrase From Recorder.*

F1 *Takes you to the Advanced Recorder menu.*

5) **Use the L1 button to select the pattern you wish to modify out of four Variations and four Fill-ins.**
6) **Use the L3 and L4 buttons to select the Section to modify.**
7) **Use the F4 and F5 buttons to move the cursor between the Style and Phrase column.**
8) **Use the Dial to change the current Style or Phrase. You can jump to the desired Style category by pressing the Style select buttons directly.**
9) **Press the EXEC button (F7) to have your adjustments take affect.**
10) **Press the START/STOP button to listen to the new style.**

L1 *Selects the pattern to change. Choose Variation 1–4 or Fill-in 1–4.*

L3, L4 *Selects the Section to be modified.*

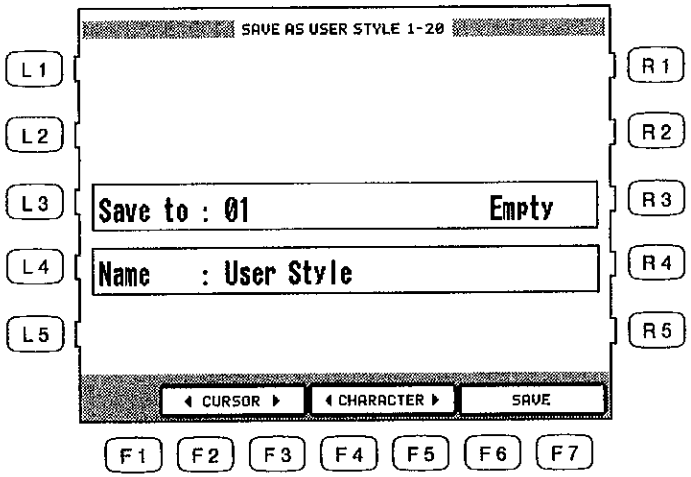


F1 *Takes you to the previous menu.*
F4, F5 *Moves the cursor between the Style and Phrase columns.*
F6 *Saves the modified data as a new Style.*
F7 *Press to have your adjustments take affect.*

11) Press the SAVE buttons (F6, F7) to store as a new User Style.

L3 *Selects the number where you want the Style assigned.*

L4 *Names the Style.*



F2, F3 *Moves the cursor over the characters in the name.*
F4, F5 *Selects a character.*
F6, F7 *Proceed to save the Style.*

Style Maker with Get Phrase From Recorder

This is the most flexible way to create a new Style.
You can take music that you have recorded using the CP's own Recorder and convert it into Style data. Or, you can use an external MIDI device or a personal computer to create the musical phrases, then load the data into the CP's Recorder and convert those.

Configuration of a Style

A complete Style consists of the following patterns:

Basic pattern	4 patterns (Variation 1–4)	Max 16 measures
Fill-in	4 patterns (Fill-In 1–4)	1 or 2 measures
Intro Major	1 pattern	Max 16 measures
Intro Minor	1 pattern	Max 16 measures
Ending Major	1 pattern	Max 16 measures
Ending Minor	1 pattern	Max 16 measures

- Each of these are made of six Sections—Drum, Bass, ACC1, ACC2, ACC3 and ACC4. However you don't necessarily have to have all of them to create a Style. For example, you may not need to use some Variations or Sections to accomplish your musical idea. These unused sections may be left blank, or filled with Section data copied from the initial source Style that you were asked to choose at the beginning of the Style Maker process.

- The different Sections can be of varying bar lengths as long as they stay within the limit. Having them all the same length may make the Style easier to use in a song, but you may find that having uneven bar lengths among the Sections can create interesting musical results.

- Before you can generate a Style from these phrases, you have to have them loaded into the Recorder, keeping in mind which tracks in the Recorder are going hold data for which Sections in the new Style.

- The source recording in the CP's Recorder can be in any key. However, you need to know what key that is, because you will have to specify that as part of generating a new Style. For simplicity's sake it is advisable to record in C if you are planing on using the recording with the Style Maker.

To create a Style:

1) **In the Advanced Recorder menu, press the Style Maker button (R5). The first Style Maker menu is displayed.**
2) **Use the Dial to select an initial Style. All of the currently blank Sections in the new Style will be automatically filled with data from the initial Style.**
   If you want your new Style to start off completely empty, instead of having data copied from the initial Style, press the NEW button (F3).
3) **Press the CONTINUE button (F6, F7). The Edit Mode Select menu will come up.**
4) **Use the L3 button to select Get Phrase From Recorder. The Get Phrase From Recorder screen will be displayed.**
5) **Use the F2–F7 buttons to select which track from the Recorder has the data that you want used for each Section of the Style. You can switch off a Section by pressing its F button twice, and the Section will not be created in your Style.**
6) **Use the L and R buttons to set up the options and select the proper data from the Recorder. You may have different options for each track.**
7) **Press the MORE button (F1) for advanced settings.**
8) **Press the R4 button to generate the Style. You can listen to it by pressing the START/STOP button.**
9) **If you would like to save it, press SAVE (R2).**

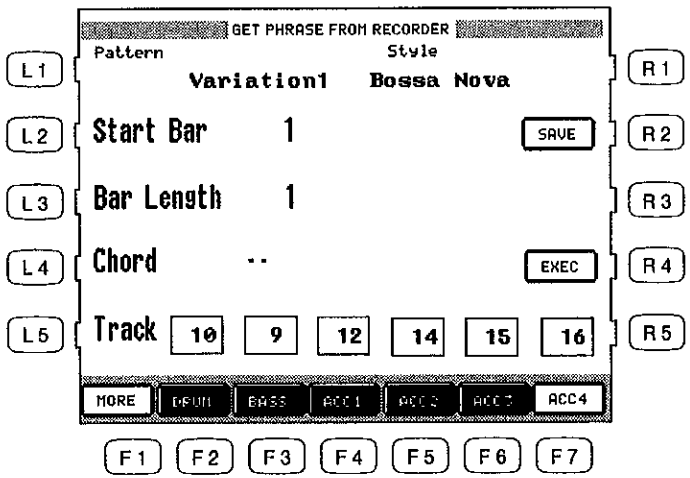
L1 *Selects which pattern you are currently creating.*

L2 *Selects the first bar of the phrase in the recording that you want to convert.*

L3 *Selects the last bar of the phrase in the recording that you want to convert.*

L4 *Enter the key that the phrase was in.*

L5 *Selects the track where the phrase was recorded.*



R2 *Saves the new Style.*

R4 *Generates the new Style from your settings.*

F1 *Takes you to the next menu for more options.*

F2-F7 *Selects which Section(s) you are working with. Pressing twice deactivates the Section so that it will not be incorporated into the new Style.*

Auto-accompaniment System

The Concert Performer is able to move the parts of the Style around according to your live playing. The Auto-accompaniment instruments are shifted about to keep the notes playing within their musically useful ranges. On other manufacturers' products, this can sometimes result in notes being sounded an octave higher or lower than you would have preferred, or chord inversions that do not quite fit the musical feel that you are after.

Kawai's Auto-accompaniment system is programmed to avoid such unexpected shifts. However, to get the most out of this system, a new Style can benefit from some fine tuning. When you press the MORE button (F1) in the Get Phrase From Recorder menu, you will be presented with another menu with some fine tuning settings for your new Style.

Accompaniment Type (ACC Type)

This setting instructs the Concert Performer as to how you want the different Sections of the Style to be handled when being transposed across the keyboard. Most of the time, the Sections are playing Phrases that fill a harmony role in relationship to the melody that you plan on playing live. They may be playing counter-melodies or obbligato lines, and would be called **Scalic** parts. Or they may consist of block chords only, in which case they would be referred to as **Chord** parts.

In addition, the terms **Open** and **Close** apply to these parts, and refer to how strictly the CP will regulate the voicing of a Phrase. Setting a part to Open will allow for open-voiced chords, and sounds particularly well with guitar, string, or brass parts. Setting a part to Close maintains closed-voiced chords, which are better suited to piano parts.

Range

This dictates the chord inversions made in Sections ACC1–4 if they are set to Open Chord or Close Chord.
The term "range" here has nothing to do with the span of actual chord notes. It selects which note in the chord will serve as the basis of the chord inversion.
HI is the initial setting. MID plays an inversion based on the next lower note in relation to HI, while LO plays an inversion based two-notes lower.

Crossover

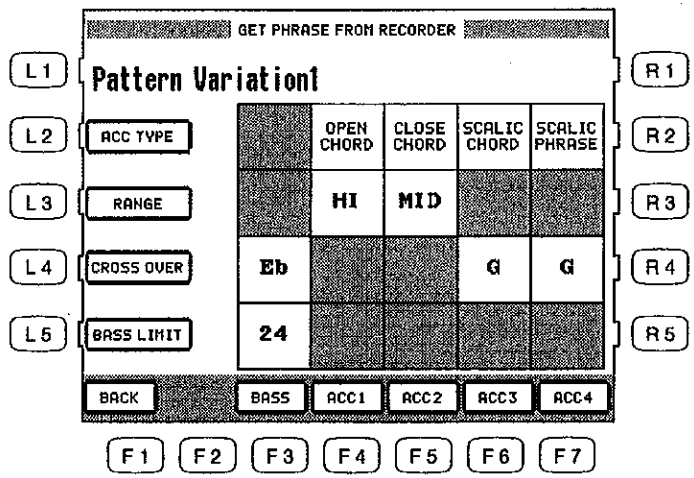
This is an option used with Scalic Chord and Scalic Phrase and lets you set the note range for the phrase without breaking its pattern. Select the highest note (C–B) for the root of the chord. When the root note goes beyond the limit, the entire phrase will be transposed down.

Bass Limit

This is an option for the Bass part and limits what the lowest note is that you want it to play. If a note in the pattern tries to fall below the limit, it will automatically be transposed up an octave.

To adjust the auto-accompaniment system:

1) **Use the L2-L4 buttons to select the setting you wish to change.**
2) **Use the F3-F7 buttons to select the Section.**
3) **Use the Dial to select or change a value.**
4) **When done, press the BACK button (F1) to go back the previous menu. Then save the Style if necessary.**



L2 *Changes ACC Type.*

L3 *Changes RANGE.*

L4 *Changes CROSS OVER.*

L5 *Changes BASS LIMIT.*

F1 *Takes you to the previous menu.*
F3-F7 *Selects the Section.*

Note:

Do not press EXEC again after you change the Auto-accompaniment options. Doing so will generate the new Phrase over again and erases these settings.

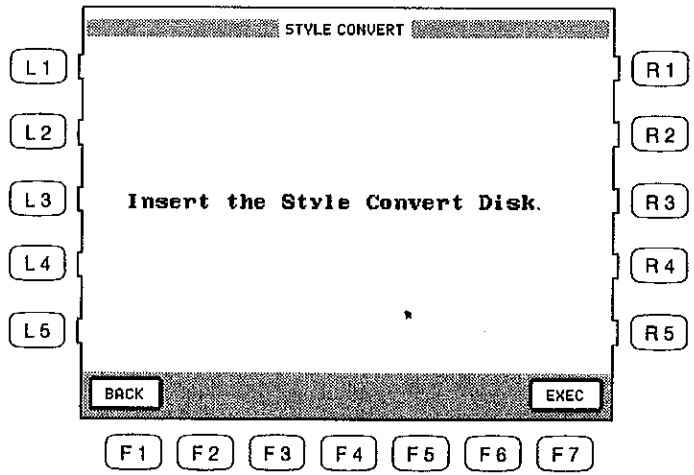
Style Convert

Style Convert is a technology originally developed for personal computers by EMC Software. Kawai is proud to have licensed it for use in our music instruments.

This software reads most of the commercially available Style data disks made by several popular keyboard manufacturers and converts them for use with the Concert Performer without any loss in musical quality. This conversion process is extremely easy, and once converted the Style can be re-saved on the CP in its own Style format.

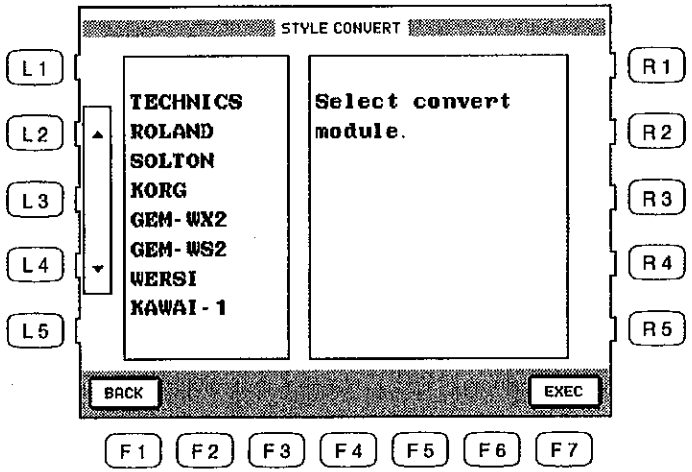
To use the Style Convert Program:

1) **Make sure that there is room in the User Style area to hold the converted Style, as the Style Convert program will automatically save the converted Style there.**
2) **Press the STYLE CONVERT button (R4) from within in the Disk menu. The Style Convert menu will be displayed and prompt you to insert the Style Convert program disk in the floppy drive.**
3) **Insert the program disk in the drive and then press the F7 button to continue. Press the F1 button to cancel the Style Convert process.**



F1 *Cancels conversion process.*
F7 *Proceeds with the conversion.*

4) After the CP reads the program, it will display a list of Style formats that can be converted. Use the L2 and L4 buttons to indicate which data format you plan on converting. Then press the F7 button to continue.

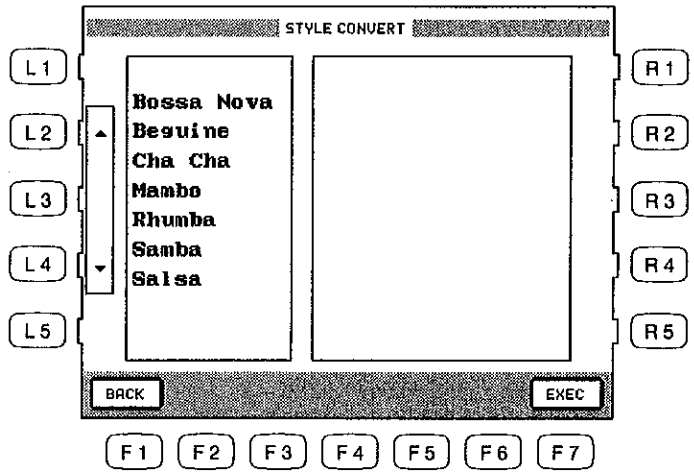


L2, L4 Selects what Style format you are planning to convert.

F1 Takes you to the previous menu.
F7 Proceeds with the conversion.

5) Insert your Style disk when you are asked to do. Then press the EXEC button to proceed.
6) Select the desired Style to convert and press EXEC button. The conversion begins.

L2, L4 Selects the desired Style from the disk.



F1 Takes you to the previous menu.
F7 Proceeds with the conversion.

7) When the conversion is over, the SAVE USER STYLE screen will come up. Save the new Style using the same procedure for saving a new User Style.

- You have just learned the basic procedure to convert Style formats. For detailed information on the Style Convert program, read the instruction sheet that comes with the software. There you will find a list of which manufacturers' formats are supported. For technical information contact EMC Software directly at the location listed on the instruction sheet.

Auto Phrase Generator (APG)

Using Styles in conjunction with the Auto-accompaniment feature is one of the easiest ways to play music on the Concert Performer. However, Styles by their nature are somewhat repetitive and may not allow for the kind of variations that you would like to have in your song.

The Auto Phrase Generator (APG) is a great solution. This function creates accompaniment phrases straight from the note data that you have played into the Recorder yourself! It's as easy as playing a chord progression into the Recorder and telling the CP what kind of musical style you are looking for. APG does the rest, generating a six-part accompaniment phrase in the musical style that you requested, using the chords that you defined. The phrases will actually be MIDI data in the CP's Recorder instead of patterns and chord sequences. This means you can then edit the new accompaniment phrase using the extensive editing functions available.

One of the truly innovative and useful features of the APG is its ability to extract chord progression data from a MIDI sequence. The Concert Performer can read your favorite song in Standard MIDI File format and create a chord sequence based on one of the tracks!

Creating a Chord Sequence

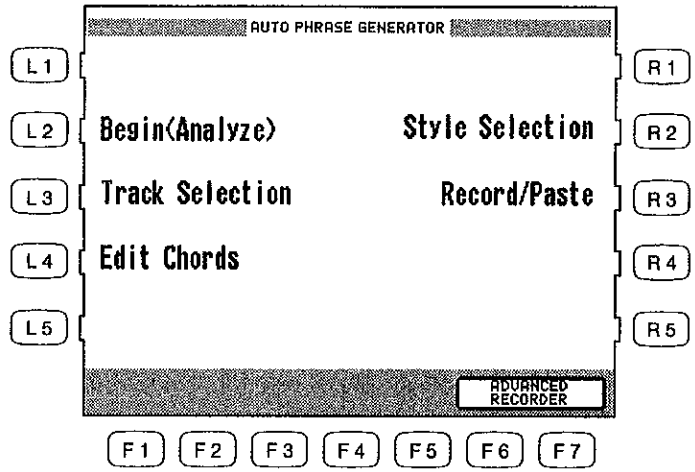
Play and record a series of chords with the order and rhythmic timing of how they progress in your song. This is the chord sequence that APG will analyze. If you already have chord data, such as from a song on disk, you can copy those chords into the Recorder for this same purpose.
Once you have data loaded in the Recorder, start APG.

- The APG program will use 6 tracks when creating a phrase. Before starting the process, you will need to have six tracks that are either empty or that can be written over.

To create a chord sequence by yourself:

1) **Press the REC button of the Recorder.**
2) **Select the type of Auto-accompaniment. If you have chosen Fingered or One Finger, make sure that the LEFT Part is active.**
3) **Start playing your chords. You may record only chords or other parts as well. You may also run a Style and play along with it.**

4) After the recording is complete, press the APG button. The APG Menu will be displayed.



L2 Creates a chord sequence.

L3 Selects the tracks to generate.

L4 Edits the chord sequence.

R2 Selects the Style.

R3 Generates a new phrase.

F6, F7 Takes you to the Advanced Recording menu to adjust the source data if necessary.

5) Press the BEGIN (ANALYZE) button (L2). The Analysis menu will be displayed.
6) Select Use Existing Chords (L2) to copy the chord sequence you have recorded. Use the START BAR (L4) and END BAR (L5) to select the range in the song to analyze. Use the Dial to change bars.
7) Press the CONTINUE button (F6, F7) to go to the next screen.

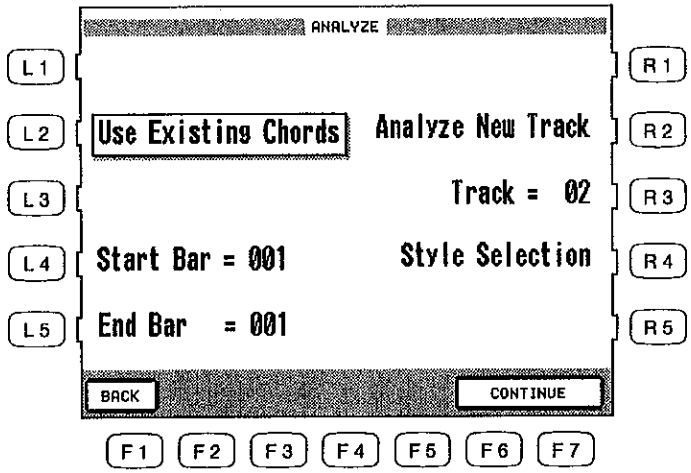
To create a chord sequence from existing song data:

1) **After loading the song data in the Recorder, activate APG, select Begin(Analyze)(L2) to enter the Analyze menu, and select "Analyze New Track" (R2).**
2) **Use Start Bar (L4) and End Bar (L5) to select the range in the song to analyze. Use the Dial to change bars.**
3) **Press the CONTINUE button (F6, F7) to go to the next step.**

L2 *Use the Chord track.*

L4 *Selects the first bar of the data you wish to analyze.*

L5 *Selects the last bar of the data you wish to analyze.*



R2 *Use the track selected with the R3 button.*

R3 *Selects the track that contains chord data.*

F1 *Takes you to the previous menu.*
F6, F7 *Proceeds to the next step (Track Selection).*

- The APG considers three to five notes played at the same time as a chord. It does not recognize arpeggio, and cannot generate proper chords if told to analyze a single note. Therefore the result may depend on how the source data is recorded.

- If the immediate results need some adjusting, you can edit the chords.

To use Edit Chords:

1) **Press the Edit Chords (L4) button in the main APG menu. You will be in the Event Edit for the Chord track.**
2) **Look through the data for any errors and change if necessary.**

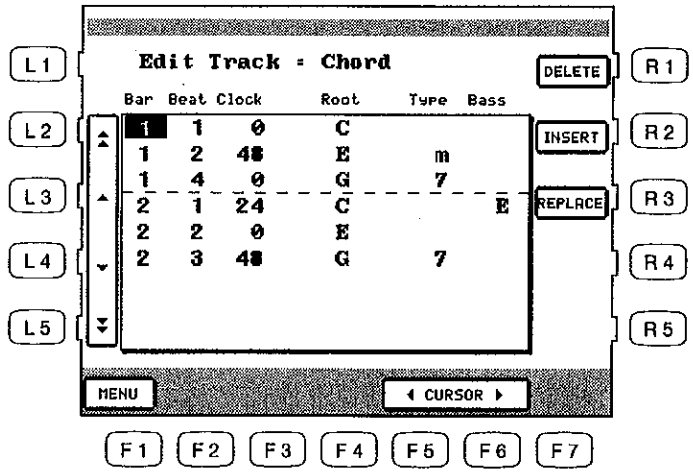
- For instructions on how to edit note events, read the section on Event Edit on page 71.

L2 *Moves the cursor to the previous bar.*

L3 *Moves the cursor up the event list.*

L4 *Moves the cursor down the event list.*

L5 *Moves the cursor to the next bar.*



R1 *Removes the selected event.*

R2 *Creates a new event.*

R3 *Modifies the existing event.*

F1 *Takes you back to the main APG menu.*
F5, F6 *Moves the cursor across the columns.*

Generating a Phrase

To generate a phrase from the chord sequence you have created, you need to designate the Style that you want the new phrase to be based on, and the tracks in the Recorder where the new data is going to be written.

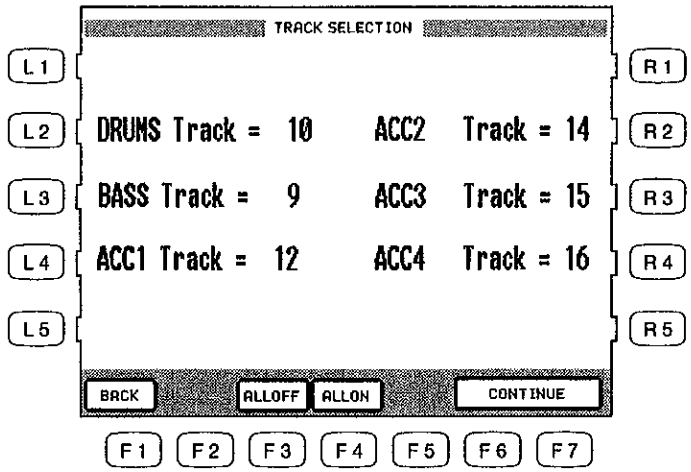
To select the tracks:

1) **In the main APG menu, press the L3 button to go the Track Selection menu.**
2) **Use the L and R buttons to decide which Section will be generated to which Track of the Recorder. Use the Dial to change track number. If you don't want to generate certain parts, select OFF.**
3) **Press the CONTINUE button (F6, F7) to go to the next screen (Style Select).**

L2 *Selects the track for the Drum Section.*

L3 *Selects the track for the Bass Section.*

L4 *Selects the track for the ACC1 Section.*



R2 *Selects the track for the ACC2 Section.*

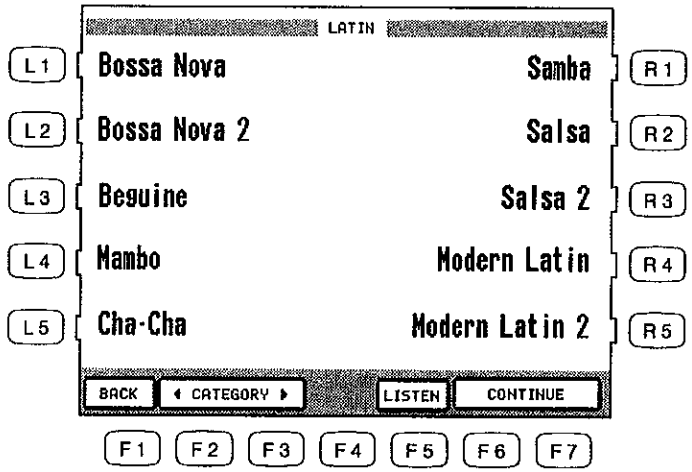
R3 *Selects the track for the ACC3 Section.*

R4 *Selects the track for the ACC4 Section.*

F1 *Takes you to the previous menu.*
F3 *Selects OFF for all six Sections.*
F4 *Selects the default track number for all six Sections.*
F6, F7 *Takes you to the next step (Style Selection).*

To select the Style:

1) **In Style Select menu, use the CATEGORY buttons (F2, F3) to select the category that contains Style that you want the new phrase to be based on.**
2) **Use the L and R buttons to select the specific Style. You can also use the Dial to go through the list.**
3) **You can listen to the Style by pressing the LISTEN button (F5) or the START/STOP button.**
4) **After you've chosen a Style, press the CONTINUE button (F6, F7) to go to the next step (Recording).**



L and R buttons select your preferred Style.

F1 Takes you to the previous menu.
F2, F3 Selects the Style category.
F5 Listen to the Style.
F6, F7 Takes you to the next step (Recording).

Actually Generating the Phrase

There are two methods for generating the new phrase.

One is **Paste Parts to Track**, which automatically creates a phrase using the selected Variation. This method is the easier of the two, but it means that you will not be able to incorporate Variation changes, or use the Intro, Fill-ins, or Ending to influence the generated phrase.
The other method is **Real-time Recording**, which enables you to listen to and interact with the phrase as it is being generated. With Real-time Recording, you can select and change the Variation and Fill-ins at any moment along the way, and start with the Intro and stop with Ending as well to have these incorporated into the new phrase.

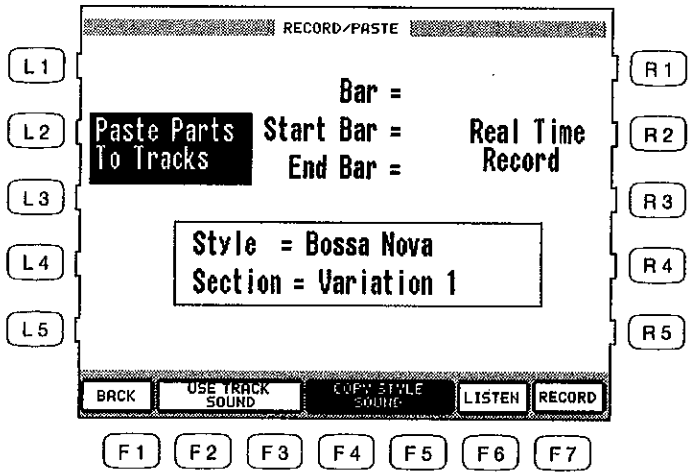
- You have the option of re-assigning sounds to the new phrase. You can copy the sound assignments from the source Style, or keep the new phrase unassigned (Track Sound). If you are creating a whole new phrase, it is better to use Style Sound. If you plan on using the new phrase in the middle of a song that you already have recorded, it may be better not to assign using Style Sound so that once in the song the new phrase can have its sounds automatically assigned to it based on the track sounds in the song.

- The newly recorded phrases are in the track and bars that you have designated, replacing any previously existing data there.

To generate a phrase:

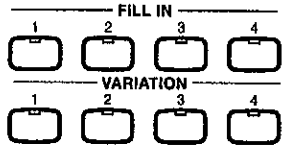
1) **In the Recording menu, select the method using either the L2 or R2 button.**
2) **Use one of the four Variation buttons to select the one you would like to use to record.**
3) **Select the sound assignment by pressing the F3 or F4 button. Pressing the button toggles the option between STYLE SOUND and TRACK SOUND.**
4) **To listen to the phrase before recording, press the LISTEN button (F5). To finish listening, press the F5 button again.**
5) **Press the RECORD button (F7) to start recording.**
   This will complete the recording instantly if you have chosen the Paste Parts to Track option.
   If you have selected Real-time Recording, you need to control how the music is playing by using the START/STOP button, INTO/ENDING button, selecting any changes in Variations and Fill-ins.

L2 *Selects the Paste Parts to Tracks option.*



R2 *Selects the Real-time Rec option.*

F1 *Takes you to the previous menu.*
F2–F5 *Select Style Sound or Track Sound options.*
F6 *Listen to the phrase. Press again to stop playing.*
F7 *Start recording the phrase.*



Use the FILL IN buttons and VARIATION buttons to select and change Variations and Fill-ins when using the Real-time Rec option.

Select a Variation that will be used to generate a phrase when using the Paste Parts to Track option.

6) When the recording is complete, press the EXIT button to leave the APG.
7) Use the Recorder to play back what you have just created.

Editing Sounds

Even though the Concert Performer already has 300 high quality sounds built-in, there are bound to be times when none of them are exactly the sound you are looking for. It may be that you can find a sound that comes close, but you'd like to change some of its qualities to really get the sound that you have in mind.

The CP allows you this ability. You can choose to change subtle nuances of the sound to make it fit better in your song, or even drastically change the sound's character to the point where you can no longer recognize what it was originally! Once you've made these changes, you can save the sound as one of 20 User sounds onboard, or onto a floppy disk.

Editing the Preset Effect Settings

Each of the 300 preset sounds has been pre-assigned settings for Chorus On/Off, Chorus Level, Effect On/Off, Effect Type and its values to be called up automatically whenever the sound is selected. These can be adjusted by you to suit your tastes and saved so that your values will be the ones automatically recalled with the sound.

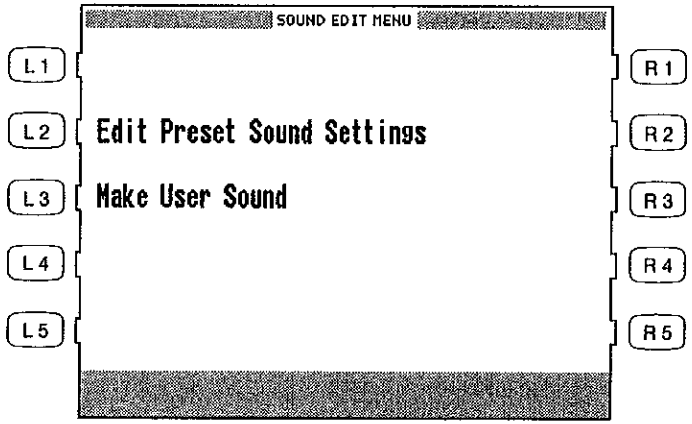
- Effect Settings can be changed by using the EFFECT and CHORUS buttons on the front panel, as well as from within the Advanced Conductor. The Preset Effect Settings override the panel settings according to part priority. (See the "Effect priority guidelines", page 19) However the Preset Effect Settings do not take precedent over the ones assigned to each Style. Each Style has separate settings that can only be adjusted from the Advanced Conductor. (See page 77)

To adjust the settings:

1) Press the SOUND EDIT button. The Sound Edit menu will be displayed.
2) Press the L2 to select Edit Preset Sound Settings. The Preset Sound Settings menu will be displayed.

L2 *Selects Edit Preset Effect Settings.*

L3 *Selects Make User Sound.*



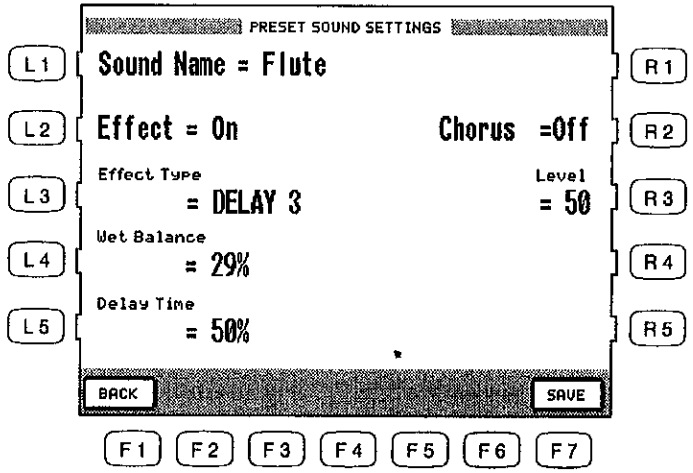
3) Press the L1 button and then turn the Dial to select which preset sound you wish to modify.
4) Use the L and R buttons to select the effect settings and turn the Dial to change their value.
5) Press the SAVE button (F7) to save.

L1 *Selects the preset sound to edit.*

L2 *Turn the Effect on/off.*

L3 *Selects an Effect type.*

L4, L5 *Adjusts the Effect settings.*



R2 *Turns the Chorus on/off.*

R3 *Selects a Chorus level.*

F1 *Takes you to the previous menu.*

F7 *Saves the settings.*

- Pressing the SAVE (F7) button will save all changes made in the Preset Effect Settings menu. If you exit the Preset Effect Settings menu without saving your changes, the settings will remain unchanged.

Making a User Sound

There are two parts to making a User Sound: Editing the effect settings—same as described in the previous chapter—and editing the sound's character.

You can adjust five aspects of sound character: Vibrato Depth, Brightness, Attack, Decay and Release.

Brightness controls the "clearness" of a sound by influencing the high frequencies.

Vibrato Depth controls the amount of the vibrato effect. The actual speed of the vibrato is preset for each sound.

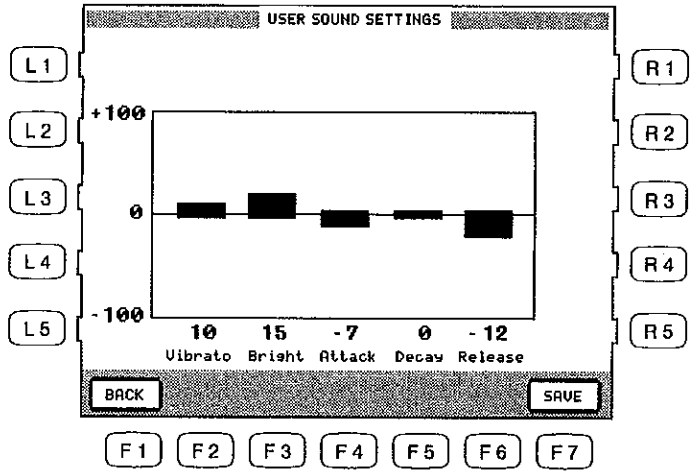
The **Attack** portion of the sound determines how quickly a sound reaches its maximum volume from the moment a key is pressed. Sounds with faster attacks are more percussive in nature, while sounds with slower attacks are more gradual and smooth.

The **Decay** portion of the sound determines how quickly the volume of the sound drops away after hitting its maximum value while the key is still held down. A sound can end very abruptly with a short decay, or sustain for a while with a long decay.

The **Release** determines how long it takes for the sound to fade away to silence after you release the key.

To make a User Sound:

1) **In the Sound Edit menu, select Make User Sound (L3). The User Sound Settings menu will be displayed.**
2) **Make adjustments as described in the previous chapter.**
3) **Press the MORE button (F2) to go to the next screen in the User Sound Settings menu, where you can adjust settings for Vibrato, Brightness, Attack, Decay, and Release.**
4) **Use the F2 - F6 buttons to select a setting and use the Dial to change its value. You can always play the keys as you edit the sound, enabling you to hear what changes are being made.**

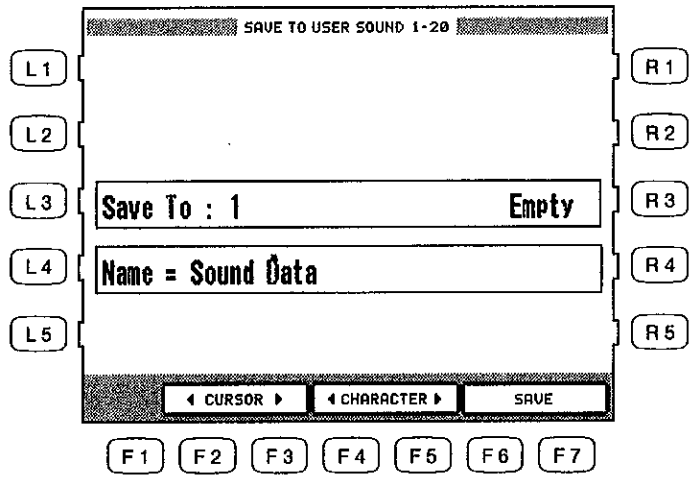


F1 Takes you to the previous menu.
F2–F6 Selects the sound setting to change
F7 Saves the sound.

5) **If you would like to save the changes made, press SAVE (F7). Otherwise press BACK (F1) to return to the previous menu or use the EXIT button to get back to the main Sound Edit menu.**
6) **If you pressed SAVE (F7), you will be presented with the Save To User Sound screen. Use the L3 button and the Dial to select the User Sound number where you would like this changed sound to be stored. The name the sound using the F2-F5 buttons. Pressing the SAVE button (F7) one more time will save the sound.**

L3 *Selects the location where the sound will be saved.*

L4 *Names the sound.*



F2, F3 *Moves the cursor over the characters in the sound name.*
F4, F5 *Selects a character to name the sound.*
F6, F7 *Proceeds with saving the sound.*

- The next time you wish to play this new User Sound, simply find it in the User Sound category, which has a dedicated select button right next to the other 15 preset sound categories.

Playing Songs from a Floppy Disk

The Concert Performer's Recorder can only have one song's data loaded for detailed editing purposes at any given time. However, if you just wish to play back a song, without any intentions to make note event edits or add to it, the CP can load the song very quickly. Thus if you have a disk full of songs in the disk drive, you can load them up and start playing them very easily.

This song disk might be a disk that you've made yourself, containing several of your own songs, or it could be one of the hundreds of commercially available Standard MIDI File disks that have popular songs on them.

Using the disk drive in this way makes the Concert Performer a truly enjoyable source of entertainment for parties and other social events, as well as a great educational tool for the music classroom.

About the Disk

If you are planning on a using a blank disk to store your own compositions made on the CP, then you don't have to worry about the disk's format, since the CP will take care of preparing the disk for its own use. However, if you wish to purchase a disk of songs from your local music store or from the many small companies that specialize in MIDI files, you will need to remember a few simple points:

- The CP reads only DOS formatted disks, either double-sided double-density (720KB) or high-density (1.4MB). These are by far the most commonly used formats in the computer as well as musical instrument markets.
- Other than of course recognizing its own song format, the CP only recognizes song files which are written in Standard MIDI File format and that have DOS file names ending with ".MID". There are two types of Standard MIDI File formats, Format 0 and 1. The CP can read the song data of both formats, however it will only display the lyrics of a song written as format 0.
- Songs that have been composed with the General MIDI standard in mind will sound fine without any additional work, because the creators of the disk have already included data in the files that automatically tell the CP what sounds to use when playing the song. Otherwise the CP will have no idea as to what sounds are appropriate, and you may find it necessary to assign the correct sounds. These days almost all commercially available MIDI files adhere to the General MIDI standard, so it may be rare that you encounter this issue.

The bottom line is that even though most MIDI song disks available today conform to these standards, it is worth your while to confirm that they do before you make the purchase.

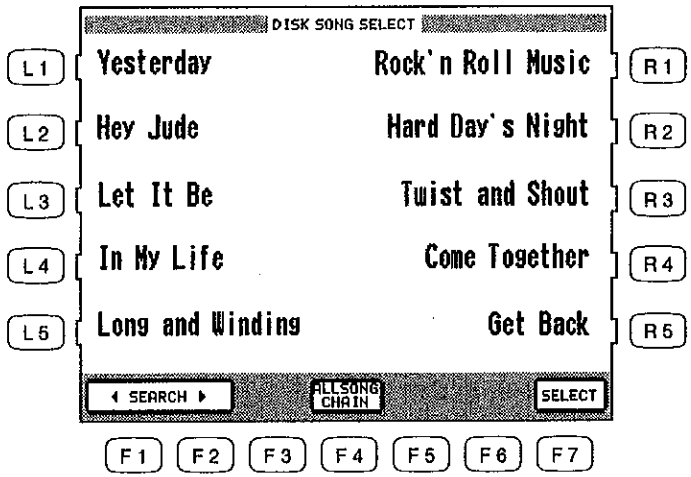
- Disks made for some of Kawai's other products can be used with the CP, such as those for the Q-80 and Q-80EX sequencers, and the DRP-10 and ACR-20 accompaniment modules.

Selecting a Song from Disk

A single floppy disk can store a few dozen song files at one time depending on the length of the songs. If the disk that you are using does have several song files on it, simply select the one that you wish to hear.

To select a song:

1) **Put the disk in the Disk Drive and press the SONG SELECT button. The CP searches the disk for songs, and the Disk Song Select menu will display the first ten available files. If there are more than ten songs on the disk, use the SEARCH buttons (F1, F2) to list the next ten files.**
2) **Use the L and R buttons to select the song you want to hear.**
   You can also select using the Dial. Once your desired song is highlighted, press PLAY/STOP to have the CP load the song and automatically start playing, or press SELECT (F7) to have the Recorder just load the data and wait for you to start it.
3) **If you would like the CP to automatically start playing all the songs, one right after another, press SONG CHAIN (F4). The first song will be loaded and start immediately.**
4) **Once the songs is loaded, the Disk Song Play screen is displayed, and you can press the PLAY/STOP button to begin listening to the song.**



The L and R buttons select the song you want to hear.

F1, F2 Lists the next or previous ten titles.
F4 Starts the Chain Play.
F7 Takes you to the next menu.

Playing Back a Song

As the song is playing back, you can adjust the tempo, select a sound to play along with on the keyboard, and even turn on/off the different instrument parts in the song.
The status of the different instrument parts is displayed at the bottom of the LCD screen. You will see the parts referred to as the CP's four Parts + Style if the song was created on the CP, or as Channels (ch 1-16) if the song is a MIDI file. Above each part is displayed its current status:

PLAY The part will be heard when you play the song.
MUTE The part has data, but it won't be heard when you play the song.
– – – – The part has no data to play.

- Transpose and Octave Shift are usable when a song is playing. In this situation, Octave Shift affects the notes you plan on playing live the keyboard, not the music playing from the song file. Transpose can be applied separately to the keyboard sound and the song sounds. This lets you play the keyboard in your preferred key when playing along with a song in a different key.

  Use the front panel's dedicated TRANSPOSE buttons to affect the keyboard sound that you are going to play live. Use the Song Transpose option (R4 and R5) in the Disk Song Play menu to affect the song data.

  The Song Transpose option is available only for the song data in Standard MIDI file.

To make adjustments to the playing song:

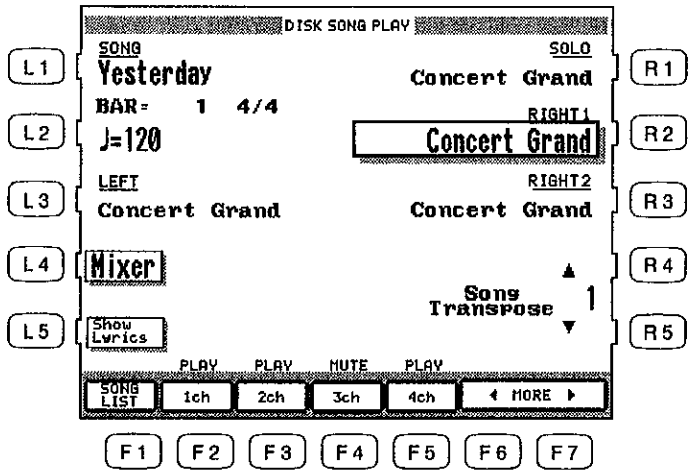
1) **In the Disk Song Play menu, use the R1-R3 and L3 buttons to select and assign sounds to the CP's four Parts. These will be the sounds that you can play live from the keyboard as the song is playing.**
2) **Use the F2-F5 buttons to turn on/off any of the song's instrument parts.**
3) **Press the L4 button to use the Mixer to make fine adjustments to the song. (See page 44 for the Mixer function.)**
4) **If you wish, use the R4 and R5 buttons to transpose the song data.**
5) **Use the TRANSPOSE and OCTAVE SHIFT buttons to adjust the key for the CP's Part sounds if necessary.**
6) **Press the PLAY/STOP button to start the song.**
7) **To adjust the tempo, press the L2 button and use the Dial to change values.**
8) **Press the PLAY/STOP button again to stop the song.**

L2 *Adjusts tempo.*

L3 *Selects a sound for the LEFT Part.*

L4 *Takes you to the Mixer screen.*

L5 *Displays song lyrics if available in the data.*



F1 *Takes you to the Disk Song Select menu.*

F2-F5 *Turns the song part on/off.*

F6, F7 *Displays the status of the next set of 4 song parts. (Ch 5–8, Ch9–12, Ch 13–16).*

R1 *Selects a sound for the SOLO Part.*

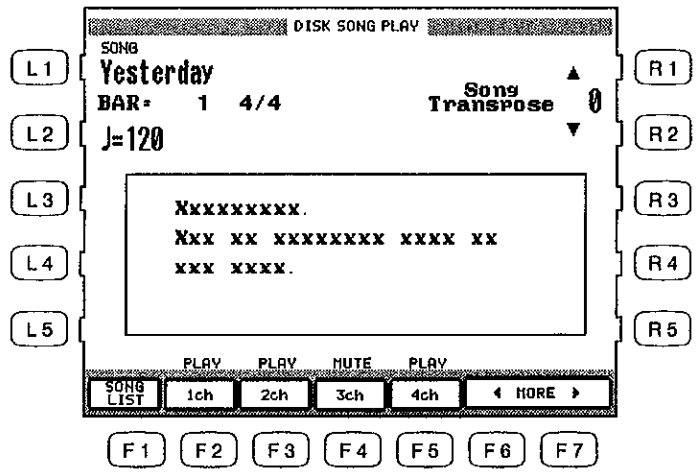
R2 *Selects a sound for the RIGHT1 Part.*

R3 *Selects a sound for the RIGHT2 Part.*

R4, R5 Transpose the song data.

If the song you are playing has lyrics included in the data, the Show Lyrics (L5) button will be available to display them on the screen during playback. The lyrics will disappear from the screen as soon as the song comes to the end or is interrupted by pressing the PLAY/STOP or RESET button.

L2 Adjusts tempo.



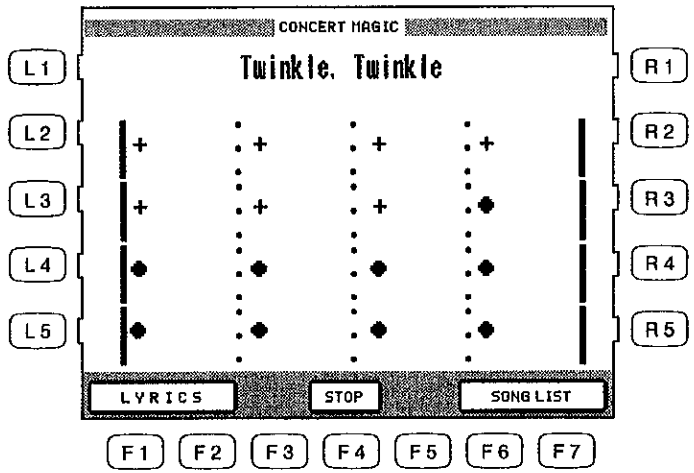
F1 Takes you to the Disk Song Select menu.
F2-F5 Turns the song parts on/off.
F6, F7 Displays the status of the next set of 4 song parts (Ch 5–8, Ch9–12, Ch 13–16).

- You cannot record while the Disk Song Play function is in use, since this mode is used just to quickly and "informally" load songs up for playback only.

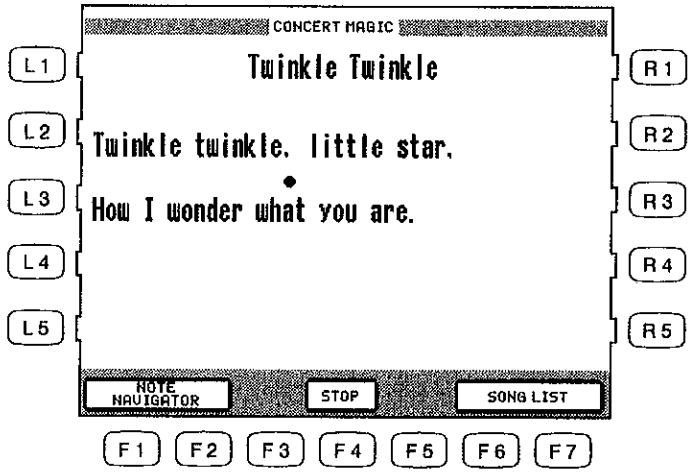
  If you would like to record your live performance along with the song from the disk, or if you want to make detailed note event edits, you will need to "formally" load the song's data into the Recorder. See the chapter "Recording a Song" (page 40) for details on how to record a song, and "Floppy Disk Operation" (page 146) for an explanation of how to load the data.

To play a selected CM song:

1. **From the Note Navigator screen Press START (F4) to listen to the song. The CP will play back the song on its own. Press the STOP (F4) button again to stop. Notice how the Note Navigator displays the rhythm as the song is playing.**
2. **If you wish to perform the CM song yourself, press any of 88 keys while the song is not playing, and this will play the first note(s) of the song.**
3. **Press the RESET (F4) button at any time to start at the beginning of the song again.**
4. **To play another song, press the SONG LIST buttons (F6, F7) to display the list.**
5. **If you have selected a song with lyrics and want view them instead of the Note Navigator, press the LYRICS button (F2).**
6. **To exit Concert Magic, simply press the CONCERT MAGIC button again.**



F1, F2 Displays the selected song's lyrics if available.
F4 Starts and stops the song. Used to go back to the beginning of the song when performing.
F6, F7 Selects another song.



F1, F2 Displays the selected song's lyrics if available.
F4 Starts and stops the song. Used to go back to the beginning of the song when performing.
F6, F7 Select another song.

- When your performance reaches the end of the song, press any key one more time. This will not produce sound, but instead resets the song to the beginning for another performance.
- The Bouncing Ball only works with song files that are specifically designed for Concert Magic to take advantage of this feature.
- A Concert Magic song is made of two parts, a melody and the accompaniment, and many songs have been programmed with different sounds for each part. You can however select your preferred sound for each part separately. The RIGHT1 sound plays the melody and the LEFT sound handles the accompaniment. You can also introduce a RIGHT2 sound as a layer.

- You can transpose the song by pressing the TRANSPOSE buttons.

Concert Magic Song Arrangements

Concert Magic songs are specially arranged so that they will work well with your key tapping. Each of the 176 CM songs falls into one of 3 categories regarding how they were arranged, and this allows for 3 skill levels of how the player should tap the keys to appropriately play the song.

EASY BEAT

These are the easiest songs to play. To perform them, simply tap any keys that you desire at a constant beat.
You can easily tell which songs are Easy Beat songs when you look at the Note Navigator. The dots are lined up at a constant interval in the chart, indicating a constant beat.

MELODY PLAY

These songs are also quite easy to play, especially if you are familiar with them. To perform them, tap the keys to the rhythm of the melody.

SKILLFUL

These songs are more challenging. To perform them, tap out the rhythm of both the melody and the accompaniment notes on the keys.
It may require some practice to successfully play these selections. Even skilled players will undoubtedly enjoy the challenge that they offer. Try listening to these songs first, and then try to tap out the rhythms that you hear.

Creating a Concert Magic Song

What if you want to use Concert Magic to play a song that isn't one of the 176 built-in titles? One of the fun things about the Concert Performer is that you can actually take your favorite song and turn it into a CM file!

Record your song as a Standard MIDI File on a floppy disk. Then use your personal computer to change the name of the file so that instead of ".MID" as the extension, it now reads ".CMG". This needs to be done so that Concert Magic will know to look at the file when it is searching the floppy disk. The file can now be selected when you are in Concert Magic.

As you might imagine, getting your song to act exactly the way you want it to in Concert Magic may require a few adjustments to the original arrangement.

The most important consideration when creating a song to be used with Concert Magic is keeping the arrangement as simple as musically possible. This is because Concert Magic "pauses" the song after every note that is played as it waits for you to tap the next key, so if there are complex patterns that have many notes per beat (such as a rhythm part), having to tap a key for every little note to be played can make the performance overly difficult.

Here are some suggestions for creating a Concert Magic song:

1. **Make the melody first.**
2. **Then arrange the accompaniment part so that its notes fall on the same beats as the melody. (This makes a Melody Play song.)**
3. **Insert a few carefully placed accompaniment notes in between melody note beats. (This creates a Skillful song.)**

- Of course, these are merely suggestions. There are no steadfast rules for how to compose your song, and in fact very rewarding musical experiences may come out of simple trial and error.

Configuring the System Settings

The System settings determine some of Concert Performer's more general functions.

These settings are universal and affect the entire instrument. The are not applied per sound or per Style. Therefore they are not included as parts of files saved to floppy disk.

You may choose whether the CP remembers your preferred System settings and recalls them the next time you turn the instrument on.

MIDI settings fall under this category as well. MIDI—Musical Instrument Digital Interface—opens the door for many creative and versatile possibilities by allowing the CP to communicate with other electronic musical instruments and personal computers.

System Menu

This is where you access the System settings.

General procedure:

1) **Press the SYSTEM button. The System menu is displayed.**
2) **Use the L, R and F buttons to select the setting you wish to change. A specific sub-menu with further options for that setting will be displayed.**
3) **Use the L, R and F buttons to choose a setting and use the Dial to change its value.**

- If you would like to have the CP remember your settings and have them immediately applied every time you turn the instrument on, select Power Up Setting (R1) from the System menu, and choose the Save Current Settings (L2) option.

- For further details on resetting data, see page 138.

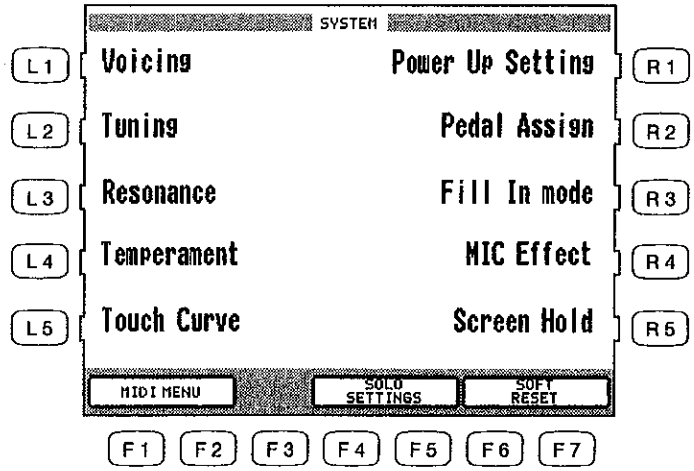
L1 *Selects the Voicing option.*

L2 *Adjusts the overall tuning of the CP.*

L3 *Adjusts the Resonance effect for the sustain pedal.*

L4 *Programs the temperament settings.*

L5 *Adjusts the touch curve (key velocity sensitivity).*



R1 *Determines what settings will be in effect when the CP is turned on.*

R2 *Configures the functions of the pedals.*

R3 *Determines the pattern transition for the Style.*

R4 *Selects the effect for the microphone connected to the piano.*

R5 *Selects if Screen Hold is on/off, and its settings.*

F1, F2 *Sets up MIDI options.*
F4, F5 *Configures the behavior of the SOLO part.*
F6, F7 *Restores the initial factory settings.*

Virtual Voicing

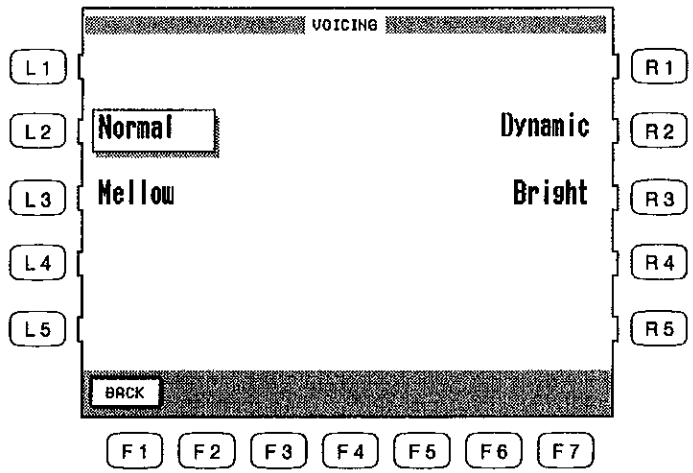
Voicing is a technique used by piano technicians to influence the character of a piano's sound by physically modifying the key mechanisms. Virtual Voicing simulates this electronically, and lets you change the CP tone quality by choosing one of four types.

Normal	Produces the normal timbre of an acoustic piano throughout the entire dynamic range. This is the initial option.
Bright	Produces a brighter tone throughout the entire dynamic range.
Mellow	Produces a mellower tone throughout the entire dynamic range.
Dynamic	The tone will change dramatically from mellow to bright according to your playing.

- This setting is only effective with the piano sounds.

L2 *Selects Normal.*

L3 *Selects Mellow.*



R2 *Selects Dynamic.*

R3 *Selects Bright.*

F1 *Takes you to the System menu.*

Tuning

Tuning allows you to adjust the Concert Performer's reference pitch. This may come in useful if you are using the CP with another instrument, and wish to match the tunings.

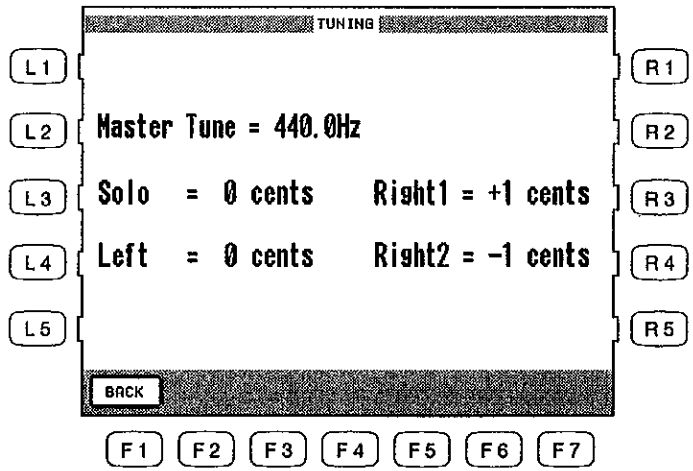
This master pitch ranges from A = 427Hz to 453Hz. The initial value is 440Hz.

- You can adjust the tuning for each Part separately. This can be used to simulate a chorus-like effect by layering the same sound in RIGHT1 and RIGHT2 and slightly detuning them. Each Part can be raised or lowered by up to 50 cents. (50 cents = 1/4 tone)

L2 *Adjusts the master pitch.*

L3 *Raises or lowers the pitch for the SOLO Part.*

L4 *Raises or lowers the pitch for the LEFT Part.*



R3 *Raises or lowers the pitch for the RIGHT1 Part.*

R4 *Raises or lowers the pitch for the RIGHT2 Part.*

F1 *Takes you to the System menu.*

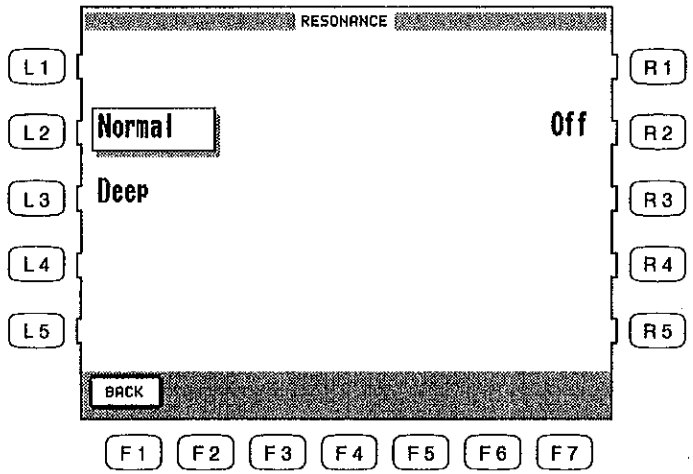
Resonance

When the sustain pedal is depressed on an acoustic piano, all the dampers are lifted up allowing the strings to vibrate freely. In this condition, when you play a note not only will the strings for the note you played vibrate but other strings will vibrate due to sympathetic resonance. The Resonance function simulates this phenomenon. You can select from three levels of Resonance.

Off	No resonance.
Normal	Simulates the natural resonance characteristics of an acoustic piano.
Deep	Produces a more intense resonance.

L2 *Selects normal resonance.*

L3 *Selects deep resonance.*



R2 *Turns off the resonance.*

F1 *Takes you to the System menu.*

Temperament

The CP offers not only equal temperament (the modern standard) but also immediate access to temperaments popular during the Renaissance and Baroque periods.
For those who would prefer to tune the instrument by themselves, or who play music of non-Western origin, the CP accommodates custom tunings to the extent of allowing everything from subtle tuning adjustments to completely arbitrary scales.

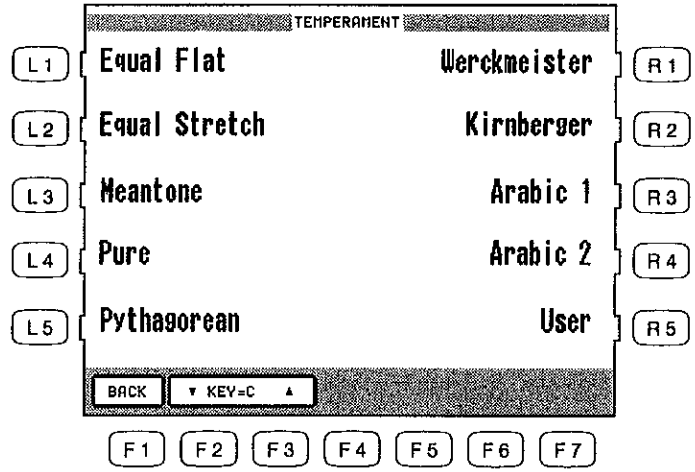
L1 *Selects Equal Flat.*

L2 *Selects Equal Stretch.*

L3 *Selects Meantone.*

L4 *Selects Pure.*

L5 *Selects Pythagorean.*



R1 *Selects Werckmeister.*

R2 *Selects Kirnberger.*

R3 *Selects Arabic 1.*

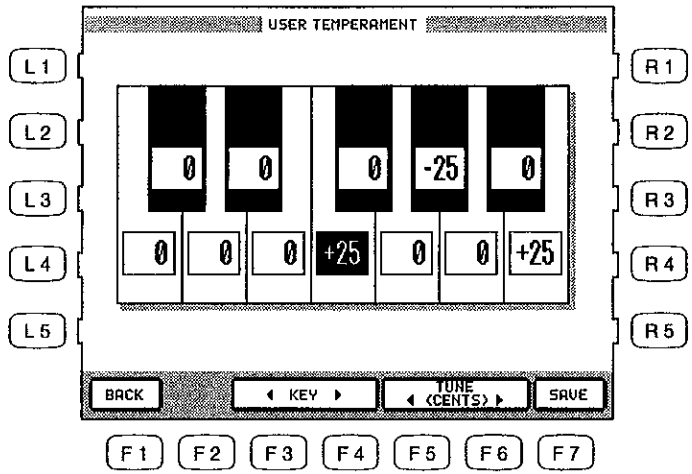
R4 *Selects Arabic 2.*

R5 *Make your own tuning scale.*

F1 *Takes you to the System menu.*
F2, F3 *Selects the temperament key.*

To create User Scale:

1) **Press the User (R5) button in the Temperament menu and the User Temperament menu will be displayed. The initial setting is in Equal (Flat).**
2) **Use the NOTE buttons (F3, F4) to select the note to adjust.**
3) **Use the Dial or TUNE buttons (F5, F6) to change value. Value is represented in cents above or below Equal temperament and ranges from –50 to +50.**
4) **Press the SAVE button (F7) to save the scale.**



F1 Takes you to the Temperament menu.
F3, F4 Selects the note to modify.
F7 Saves the scale.

Brief explanation of temperaments

Temperament Keys

Limitless modulation of the key became available only after the invention of Equal temperament. When you use a temperament other than Equal temperament, you must carefully choose the key to play in. For example, if the song you are going to play is written in D major, choose "D" to set the temperament key.

Equal Temperament (Flat)

This is an "unstretched" equal temperament that divides the scale into twelve equal semitones. This produces the same chordal intervals in all twelve keys, and has the advantage of limitless modulation of the key. However the tonality of each key becomes less characteristic and no chord is in pure consonance.

Equal Temperament (Stretched)
This is the most popular piano temperament and is the initial setting. The hearing ability of a human is uneven and is not as accurate with high frequency and low frequency as it is with the middle range. This temperament's tuning is stretched to compensate for this so the sound will be heard naturally to the ears. This "Stretched" equal temperament is a practical variation of the "unstretched" equal temperament which was invented on a mathematical basis.

Pure Temperament
This temperament, which eliminates dissonances for thirds and fifths is still popular for choral music because of its perfect harmony.
You need to be aware what key you are playing in with this temperament. Any key modulation will result in dissonances. When you play music in a particular key, you need to match the key of the temperament as well.

Pythagorean Temperament
This temperament, which uses mathematical ratios to eliminate dissonance for fifths, is very limited for use with chords, but it produces very characteristic melodic lines.

Meantone Temperament
This temperament, which uses a mean between a major and minor whole tone to eliminate dissonance for thirds, was devised to eliminate the lack of consonance's experienced with certain fifths for the Pure temperament. It produces chords that are more beautiful than those with the equal temperament.

Werckmeister III, Kirnberger III Temperament
These two temperaments are placed in between Meantone and Pythagorean. For music with few accidentals, this temperament produces the beautiful chords of the mean tone, but as accidentals increase, the temperament produces the characteristic melodies of the Pythagorean temperament. It is used primarily for classical music written in the Baroque era to revive the original characteristics.

Arabic
Some oriental scales, including the Arabic, are characterized for "quarter-tone" which is half of a half-tone (50 cents). This makes these music sound so different from the traditional western music. The CP Piano provides two of the most popular settings although you can create more variations as User Temperament. With Arabic 1, the notes B and E are quarter-tone lower than the Occidental scale while the notes A and E are lower with Arabic 2.

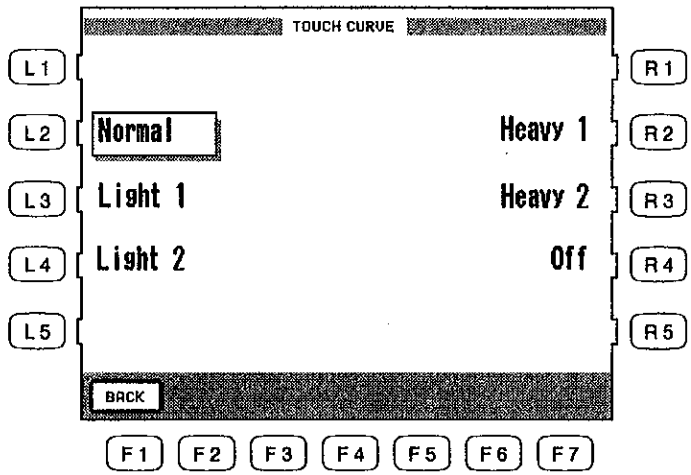
Touch Curve

The Concert Performer's keyboard not only features a very authentic piano-like feel and action, but is also touch sensitive. By this we mean that just like on a real piano, the speed with which you strike a key will offer expressive control over the sound volume that is produced.

You can select from five degrees of sensitivity ranging from light to heavy.

Light	For those still developing finger strength. A louder volume is produced even when playing with a soft touch.
Heavy	Perfect for those with strong fingers. Requires a heavier touch to produce a loud volume.
Off	A constant volume is produced regardless of how hard the keys are struck. This setting is suitable for sounds that have a fixed dynamic range such as Organ or Harpsichord.

- Keep in mind that the terms "light" and "heavy" do not represent the physical weight of the keys, but refer to how sensitive to your playing style they are.



L2 *Selects the normal setting.*

L3 *Selects a moderately light touch.*

L4 *Selects a light touch.*

R2 *Selects a moderately heavy touch.*

R3 *Selects a heavy touch.*

R4 *Deactivates the sensitivity entirely.*

F1 *Takes you to the System menu.*

Power Up Settings

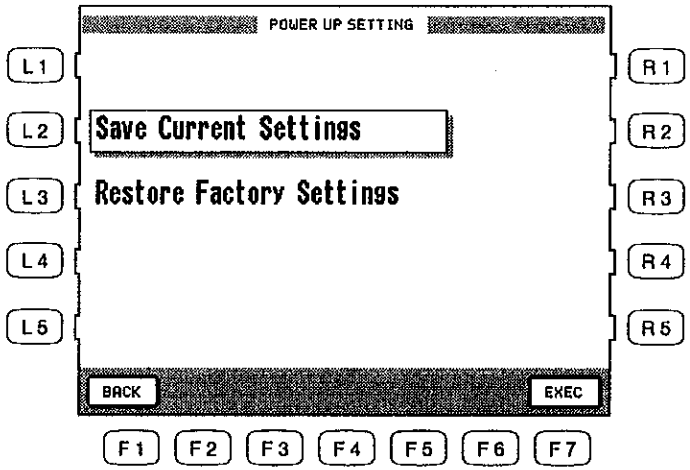
This determines whether the CP stores your preferred panel and system settings and applies them automatically when the instrument is turned on.

Select the Save Current Settings (L2) option in the Power Up Setting menu to have your preferred settings automatically applied when the CP is turned on.
If you want to recall the way all the settings originally were, select Restore Factory Settings (L3). These original settings will now be used by the CP when it is turned on.
Note: This option also reset the settings for the Easy Conductor and the Preset Sounds.

- The CP never automatically stores System settings. If you make any new changes that you want the CP to hold onto, you must use the Save Current Settings (L2) command.

L2 *Saves the current settings.*

L3 *Restores the initial factory settings.*



F1 *Takes you to the System menu.*
F7 *Applies the selected settings.*

Pedal Assign

The three pedals on the Concert Performer function as much more than just traditional piano pedals. In fact, these pedals act as very useful devices that can be assigned to control various other settings.

Damper Pedal (Right)

Sustain only	Activates or deactivates sustain for a Part.

Soft Pedal (Left)

Rotary	Controls the speed of rotary speaker effect. This function will be automatically assigned to the Soft Pedal when a sound that has the rotary effect turned on is selected as the Priority Part.

Soft Pedal (Left) and Sostenuto Pedal (Center)

Soft	Moderates tone quality while the pedal is pressed down.
Sostenuto	Sustains only notes that were held when pedal was turned on.
Start/Stop	Controls start/stop for Styles and Songs.
Intro/Ending	Plays the Intro or Ending.
Fill-in	Plays the Fill-in currently selected.
Sync/Fade Out	Functions as the SYNC/FADE OUT button.
Break	Interrupts the whole Style while the pedal is depressed.
Drums only	Interrupts the Style except Drum part while the pedal is depressed.
Glide	Bends the pitch up and down as programmed by you.
Modulation	Applies programmable vibrato to the sound.
Harmony	Turns Harmony function on/off.
Registration	Switches from one Registration to another. You may choose the order, 1 to 8 or 8 to 1.
Style Variation	Switches from one Style Variation to another. You may choose the order, 1 to 4 or 4 to 1.
Left Hand Hold	Holds the notes played in the LEFT Part as long as the pedal is depressed.

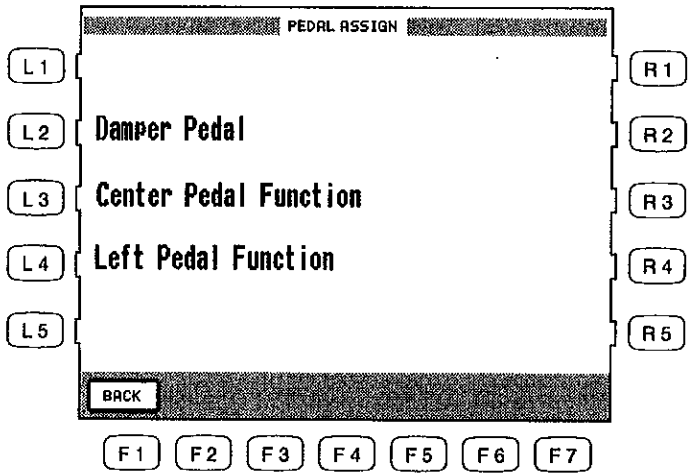
- The setting made with the Left pedal will be memorized as part of a Registration.

Select the Pedal Assign (R2) option in the System menu. Use the L buttons to select which pedal you want to configure. Then use the L and R buttons to select the setting and use the Dial to change its value.

L2 *Selects the right pedal for sustain control.*

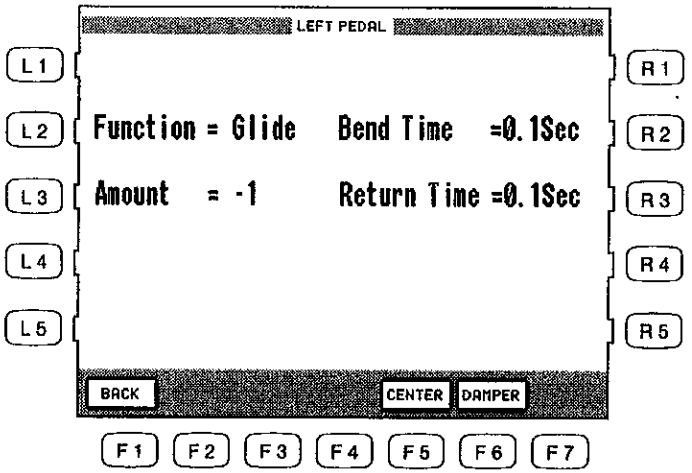
L3 *Selects the center pedal.*

L4 *Selects the left pedal.*



F1 *Takes you to the System menu.*

L2 *Selects a function to assign to the pedal.*



Use the other L and R buttons to adjust parameters.

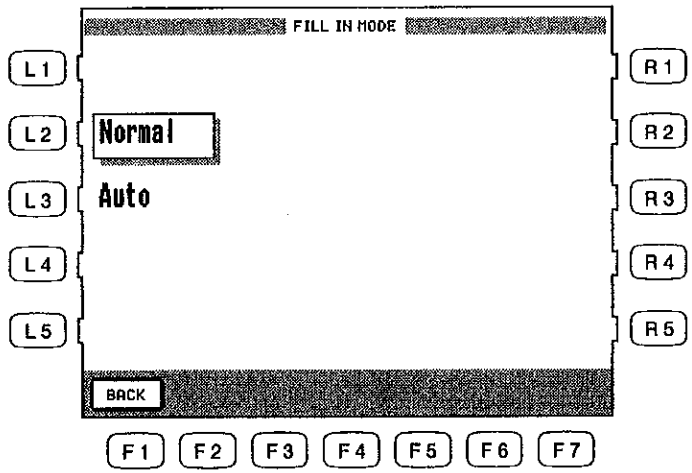
F4-F6 *Selects another pedal to configure.*

Fill-in Mode

This determines how the Fill-in behaves when switching between Variations in a playing Style. There are two options.

Normal — You can switch immediately from one Variation to another, and no Fill-in will be added by the CP.

Auto — The CP adds a Fill-in between the Variations as you go from one to another. The Fill-in that is heard will be the one that accompanies the Variation that you are leaving. For example, if you are playing Variation 1, and then select Variation 2, the Fill-in for Variation 1 will be played.



L2 *Selects Normal mode.*

L3 *Selects Auto mode.*

F1 *Takes you to the System menu.*

Mic Effect

This determines what type of effect will be used to enhance the audio signal coming in to the microphone jack.

- This Mic Effect is independent from the Effects assigned to the Part sounds. Therefore you can use different effects on music played with the keyboard and on vocals from the microphone.

Type of Effect

Equalizer Boosts or attenuates high and low frequencies separately.

Echo Adds echoes to the sound.

Detune Doubles the sound and tunes them slightly differently to add richness.

Vibrato Gives a wavering quality to sound.

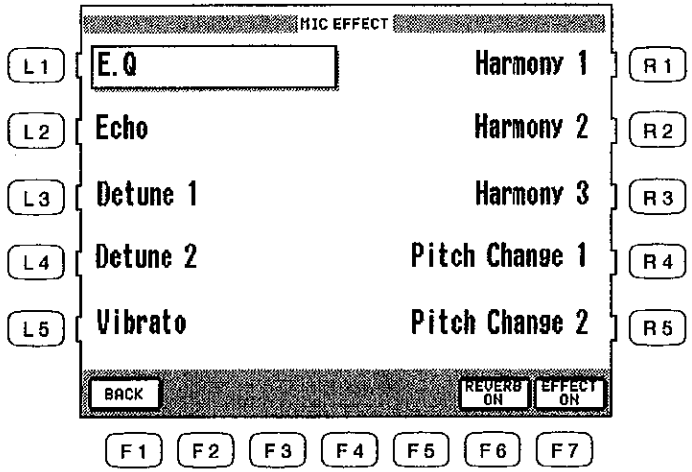
Harmony Layers a harmonized version of the sound over the original. You can select one of three types of Harmony: 3rd (Harmony 1 & 2), 5th and octave (Harmony 3).

Pitch Change Raises or lowers the pitch of sound in a subtle way (Pitch Change 1) or in half-note steps (Pitch Change 2).

Reverb Adds ambience to the sound. Each of the above Effects includes Reverb settings for Rev. Depth and Volume.

Mic Effect Parameters

Equalizer	Echo	Detune1, 2	Vibrato	Harmony 1, 2	Harmony 3	Pitch Change 1	Pitch Change 2
EQ Low	Wet Level	Wet Level	Rate	Wet Level	Wet Level	Shift Amount	Shift Amount
EQ High	Time	Width	Depth	Keyscale	Note Interval	Dry Level	Dry Level

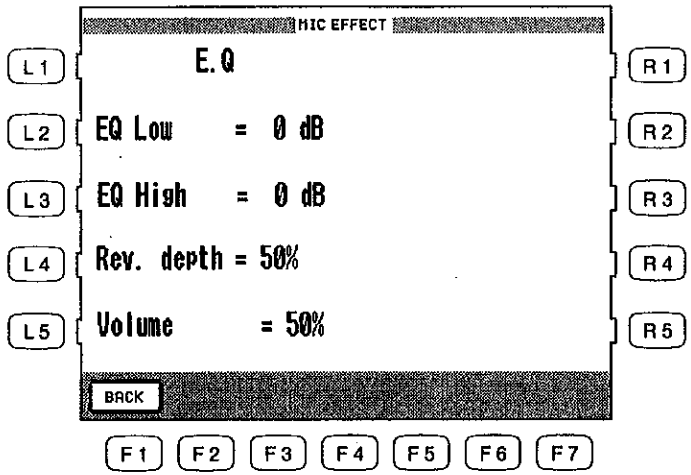


The L and R buttons are used to select a type of effect.

F1 *Takes you to the System menu.*
F6 *Turns the Mic Reverb on/off.*
F7 *Turns the Mic Reverb on/off*

L2, L3 *Adjusts Mic Effect settings.*

L4, L5 *Adjusts Mic Reverb settings.*



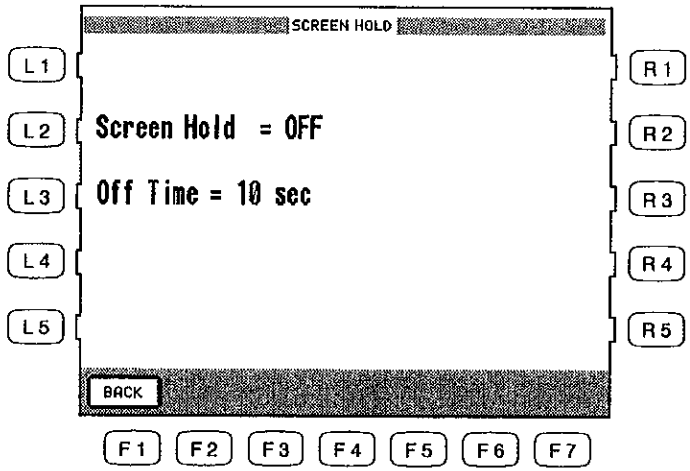
F1 *Takes you to the previous menu.*

Screen Hold

Most of the on-screen menus that you work with on the Concert Performer will remain displayed until you select something or press a particular button. However, some screens may be displayed only temporarily, switching back to a main screen if you allow the CP to sit idle without pressing any buttons. You can adjust a time setting for how long these screens stay displayed before switching, or even choose to have them hold without switching.

This adjustable time function is effective with the following menus:

- Sound Select menu
- Style Select menu
- Solo Settings menu called up by holding down the PORTAMENTO button.
- Effect Settings menu called up holding down the EFFECT button.
- Chorus Settings menu called up by holding down the CHORUS button.
- Harmony Settings menu called up by holding down the HARMONY button.



L2 *Turns Screen Hold on/off. Setting Screen Hold on makes all screens display without automatically switching.*

L3 *Adjusts the time that passes before the screen switches (5 to 20 seconds). This is available only when the Screen Hold is off.*

F1 *Takes you to the System menu.*

MIDI Menu

Musical Instrument Digital Interface (MIDI) enables the Concert Performer to communicate with other electronic musical instruments and personal computers. You can do things like use the CP as a remote control to play sounds from another synthesizer, or even have the CP itself be played by a computer. The creative possibilities are endless, which is why MIDI is a universal standard found today in instruments ranging from inexpensive home keyboards to professional studio equipment.

- In this manual we will only discuss the basic MIDI functions that pertain directly to the Concert Performer. For detailed literature on MIDI, please visit the music department of your local bookstore, where you will most likely find a selection of books on the subject.

You can configure the following MIDI settings.

Transmit channel (Basic channel, Left channel, Chord channel)
You can select one of 16 channels individually for the RIGHT Part, LEFT Part, and Chord information. Chord information is a set of chord notes transmitted from the CP when the Auto-accompaniment feature recognizes a chord. You can disable transmission of chord data by selecting "Off".

Chord Detect channel You can select the CP's MIDI receive channel for chord recognition. You may need to properly set up this option if you connect an external MIDI controller with the CP piano and use the auto-accompaniment remotely from the controller. You can select one of 16 channels, OFF, or All.

Local Control Local Control enables or disables the CP's keyboard. When it is off, the CP's keyboard is "disconnected" electronically from the rest of the CP, and instead only transmits MIDI data out of the MIDI Out jack. When Local Control is on, the keyboard once again controls the CP, as well as still transmitting to MIDI Out. When the CP is not connected to other MIDI devices, it makes sense to have Local Control on, which is what it defaults to.

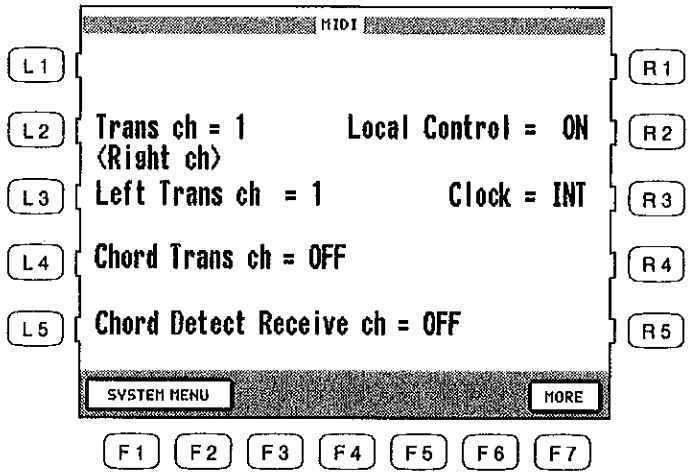
Clock Clock is a data code that a MIDI instrument uses as the reference for its Tempo settings as well as Style Start/Stop commands. When it is set to INT (Internal), the CP uses its own built-in clock to handle your tempo settings. When set to EXT (External), the CP reads the clock data that is being fed to it through the MIDI In jack, and uses this as its reference.

MORE

This menu lets you determine what type of MIDI data will be transmitted from the CP out of its MIDI Out jack.
"Keyboard = On/Off" selects whether note data that is generated by the keys being played will be transmitted.
"Program = On/Off" selects whether changing sounds on the CP will transmit a command to automatically change sounds on the other MIDI instrument.
"Control = On/Off" selects whether changes in controllers (such as the pedals being depressed) will be transmitted.
"System Exclusive = On/Off" selects whether all of the CP's settings will be transmitted in a special format that is understood by another CP.
"Clock = On/Off" selects whether the CP's Clock data will be transmitted.
"ACC = On/Off" selects whether the data generated by the Auto-accompaniment feature will be transmitted.

To configure MIDI:

1) **In the System menu, press the MIDI MENU (F1, F2) buttons. The MIDI menu will be displayed.**
2) **Use the L and R buttons to select the setting and change its values with the Dial.**



L2 *Selects transmission channel for the RIGHT Part. Choose 1–16.*

L3 *Selects transmission channel for the LEFT Part. Choose 1–16.*

L4 *Selects transmission channel for the chord data. Choose 1-16 or OFF.*

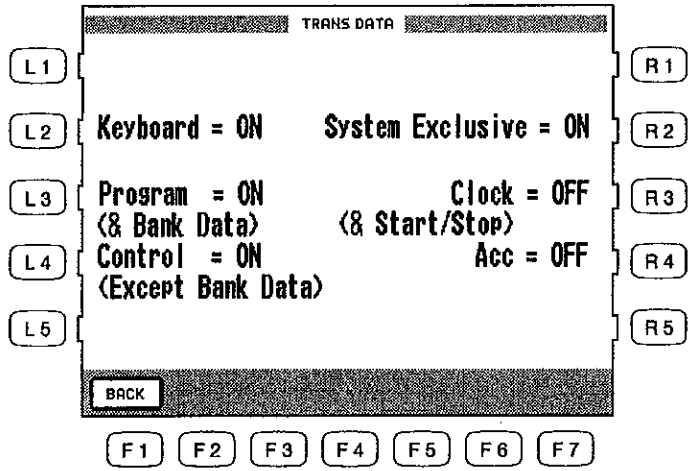
L5 *Selects the chord detect channel. Choose 1–16, OFF, or All.*

R2 *Turns Local Control on/off.*

R3 *Selects the Clock source.*

F1, F2 *Takes you to the System menu.*
F7 *Takes you to the next menu.*

3) If you press MORE (F7), you will be presented with the Trans Data menu, where you can adjust the MIDI transmission settings. Use the L and R buttons to choose the setting and change the values with the Dial.



L2 *Selects whether note data is transmitted.*

L3 *Selects whether Bank and Program Change data is transmitted.*

L4 *Selects whether Controller data is transmitted.*

R2 *Selects whether System Exclusive data is transmitted.*

R3 *Selects whether Clock data is transmitted.*

R4 *Selects whether Auto-accompaniment data is transmitted.*

F1 *Takes you to the previous menu.*

- Details of the CP's MIDI transmission data is described in the MIDI Implementation Chart and the Data Format on page 169.

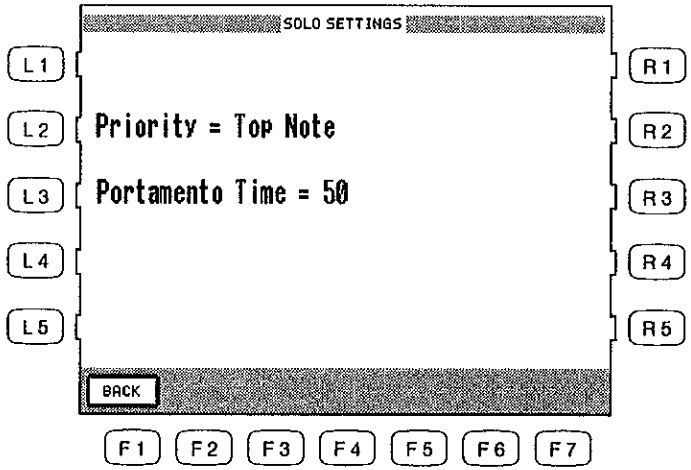
Solo Settings

This configures the special settings for the Solo part.

Since the Solo part allows you to play only one note at a time, you may need to select which note should be given priority to play when more than one key is held down. There are three options.

Top Note	Plays only the highest note among the notes played at that moment.
Last Note	The last key played produces sound. When the last key is released, the CP looks for the last previous key played and uses that.
No Retrigger	The last key played produces sound, but when that key is released, the CP does not look for another key.

When using Portamento, you can adjust **Portamento Time** which determines how long it takes for the pitch to slide from one note to the next.



L2 *Selects the note priority.*

L3 *Adjusts Portamento time.*

F1 *Takes you to the previous menu.*

- You can also call up this menu by holding down the PORTAMENTO button for a few seconds.

Resetting Data

There may come a time when you discover that you've inadvertently made some setting changes that you cannot figure out how to undo, or perhaps you have just made so many new settings that it would be tedious to sit there dialing everything back to the way they originally were. Don't despair! You can instantly reset everything back to their initial factory settings with just the press of a button.

Keep in mind, however, that erasing all changed settings may also mean erasing the good changes that you have made that you want to hold onto. Thus, you need to be prudent when resetting data and it is recommended that you save any valuable data to a floppy disk before erasing.

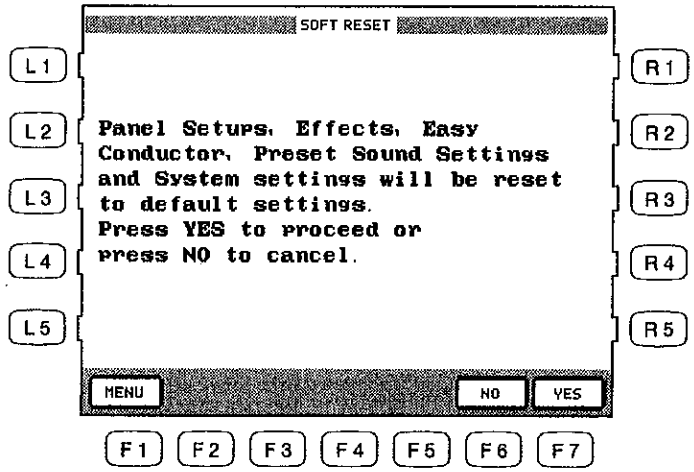
There are two types of Reset.

Soft Reset This initializes all panel setups, Effects, Easy Conductor, Preset Sound Settings and System settings.
User data such as User Style, Registrations, User Conductor, User Sound, User Temperament will NOT be erased by Soft Reset.

Hard Reset This erases all the data including User data and restores the initial factory settings.

To perform a Soft Reset:

1) **Press SOFT RESET (F6, F7) in the System menu. The Soft Reset menu will be displayed and show a warning.**
2) **Press YES (F7) to proceed, or CANCEL (F6) to back out.**



F1 *Takes you to the System menu without resetting data.*
F6 *Cancels the Reset.*
F7 *Proceeds with the Reset.*

To perform a Hard Reset:

Turn the Concert Performer off. Hold down the RESET button in the CONDUCTOR area and, while still holding it, turn the CP on. The reset is completed instantly, without further prompting.

Floppy Disk Operations

The Concert Performer has a built-in 3.5" floppy disk drive that can read and write to double-density (720KB) or high-density (1.4MB) disks. These are the exact same disks that are used with your personal computer. The benefit of using these disks as a storage media are that they can hold much more data than older data card or cartridge devices, are very inexpensive, and so easy to find and purchase now that you can quickly and easily build up an extensive library of Concert Performer data that can be shared with other CP owners.

There are many companies who specialize in just making MIDI song files of popular and traditional tunes that can be purchase on floppy disk. In fact, these days almost any popular song that you can think of has probably been turned into a MIDI file by someone! For instructions on how to use one of these Song Disks on your CP, see "Playing Songs from a Floppy Disk" on page 106.

The CP comes with a special program called Style Converter on a floppy disk. This allows you to convert Styles that were made for a number of other manufacturers' machines, and use them as if they were designed for the CP. See the separate instructions that came with the Style Converter disk for additional information.

The CP also comes with a Help Disk, which when loaded will display explanations of the CP's numerous features and functions as text right on the LCD screen. See "Getting Help" page 150.

Disk Menu

The Disk menu is where you can work with various disk operations. There are six functions that you can choose from, including access to the Style Converter feature.

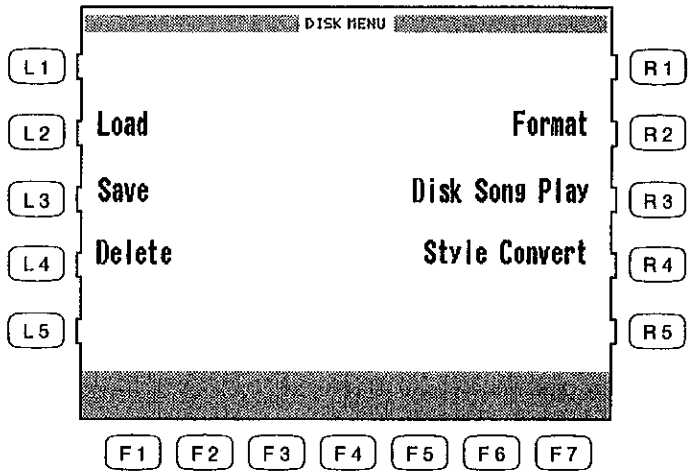
To work with a disk:

1) **Press the DISK button. The Disk menu will be displayed.**
2) **Use the L and R buttons to select the preferred function.**

L2 *Loads data from a floppy disk.*

L3 *Saves data onto a floppy disk.*

L4 *Erases data from a floppy disk.*



R2 *Formats a floppy disk.*

R3 *Plays the song data from a floppy disk. (See page 106)*

R4 *Converts other manufacturers' Style data for use in the CP. (See page 89)*

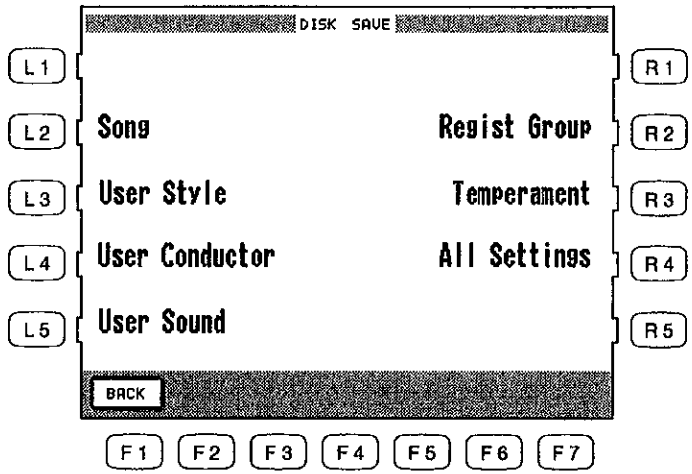
Saving Data to a Floppy Disk

This important function stores your custom data to disk so that you can retrieve it at a later time. You can save the following data:

Song	Song data currently in the Recorder. You can save it as the CP's own unique format (Internal) or as Standard MIDI File format (SMF) or Stylist format (Internal format plus Registration setting).
Style	Each User Style or all 20 User Styles at once.
User Conductor	Each User Conductor setting or all 40 User Conductor settings at once.
User Sound	Each User Sound or all 20 User Sounds at once.
Registration	Each Registration Group, containing 8 Registrations, or all 10 Registration Groups at once .
Temperament	One User Temperament setting.
All Settings	This allows you to save the current settings of all 6 of the above data types at once, as a single file.

To save your data:

1) **In the Disk menu, select SAVE (L3). The Disk Save menu will be displayed.**
2) **Use the L and R buttons to select the type of data to save. Then the particular sub-menu for that data type will be displayed.**



Use the L and R buttons to select the type of data to save.

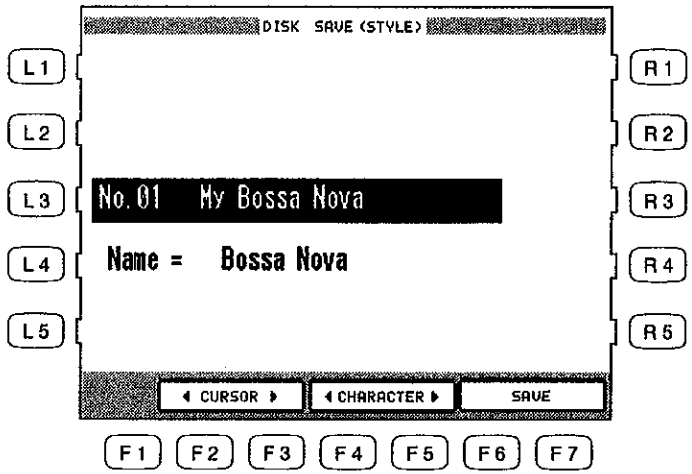
F1 Takes you to the previous menu.

3) **Use the appropriate L button, CURSOR buttons (F2, F3) and CHARACTER buttons (F4, F5) to give the data file a name.**
When saving a Song, use the L3 button and the Dial to select whether the song data file will be in the INTERNAL (CP's unique) format, or SMF (Standard MIDI File) format or Stylist format.

- The data saved in Stylist format can be called up only in Song Stylist mode.
- When you select SMF format, data in the style track will be automatically pasted to tracks 9-16. This will erase any existing data on tracks 9-16.

4) **Make sure that a formatted floppy disk is in the drive. Then press the SAVE button (F6, F7) to save the selected data to the disk.**

Example: Saving a Style



L3 *Selects which file you would like to save, or if all files are to be saved as a single "All" file.*

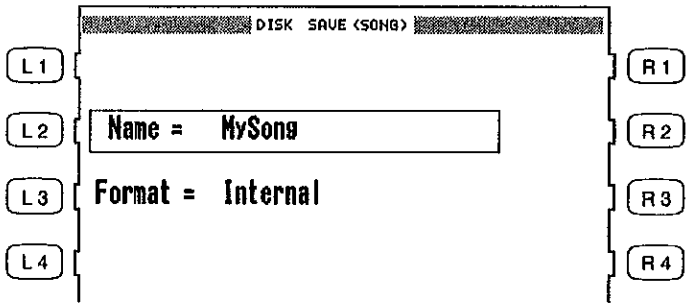
L4 *Names the data file.*

F2, F3 *Moves the cursor over the characters in the name.*

F4, F5 *Selects a character to use in the name.*

F6, F7 *Saves the data file to floppy disk.*

Example: Saving a Song



L2 *Names the data file.*

L3 *Selects which format the data file should be saved as.*

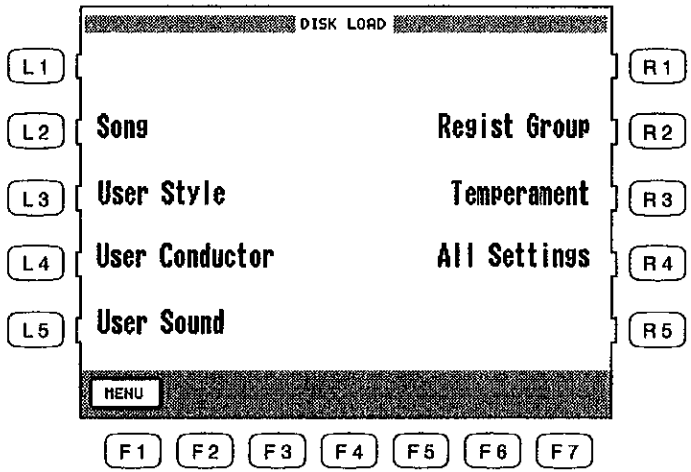
Loading Data from a Floppy Disk

This function allows you to retrieve the stored data from disk.

Song	One Song can be loaded into the Recorder at a given time.
Style	Up to 20 Styles can be loaded from a disk. This number varies depending on the data size of the Styles.
User Conductor	Up to 40 User Conductor setups can be loaded from a single disk.
User Sound	Up to 20 User Sounds can be loaded from a single disk.
Registration	One Group, containing 8 Registrations, can be loaded from single disk.
Temperament	One User Temperament can be loaded from the disk.
All Settings	Loads the "All Settings" file if present on the disk.

To load the data from a disk:

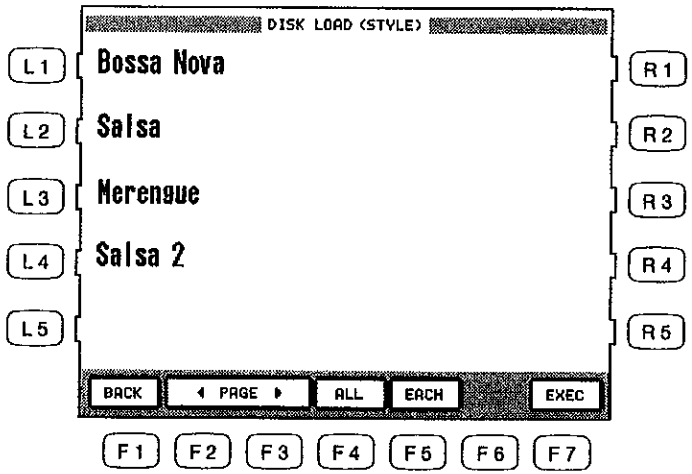
1) **In the Disk menu, press LOAD (L2). The Disk Load menu will be displayed.**
2) **Insert your floppy disk into the drive.**
3) **Use the L and R buttons to select the type of data to load. Then a sub-menu will be displayed that lists all available files of that type.**



Use the L and R buttons to select the type of data to load.

F1 Takes you to the previous menu.

4) **If you wish to load User Style, User Conductor, User Sound or Registration data, decide whether you want to load files that were stored individually, or have the CP go ahead and load all the files that were saved as an "All" file. Press ALL (F4) to load data that was saved as an "All" file. Press EACH (F5) if data files were saved individually.**
5) **Use the L and R buttons to select the data to load. Use the PAGE (F1, F2) buttons to display more data if available.**
6) **Press the EXEC (F7) button to proceed. The screen will display where the data is going to be loaded.**

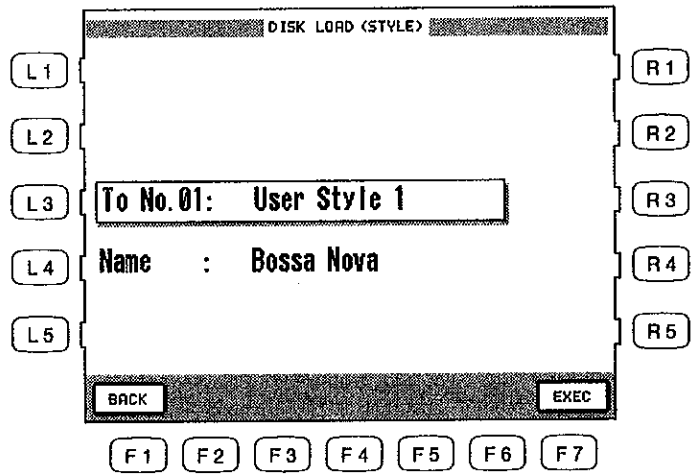


Use the L and R buttons to select the data to load.

F1 Takes you to the previous menu.
F2, F3 Displays more selections.
F4 Selects the "All" file type if that is how the files were saved.
F5 Displays data files that were saved individually.
F7 Proceeds to the next screen.

7) When loading an individual data file, use the L3 button and the Dial to select the preferred destination.
8) Then press the EXEC button to load the selected data into the CP. Press BACK (F1) to cancel loading.

L3 Selects the destination to load individually a Style, Conductor, Sound or Registration.



F1 Takes you to the previous menu.
F7 Loads the data.

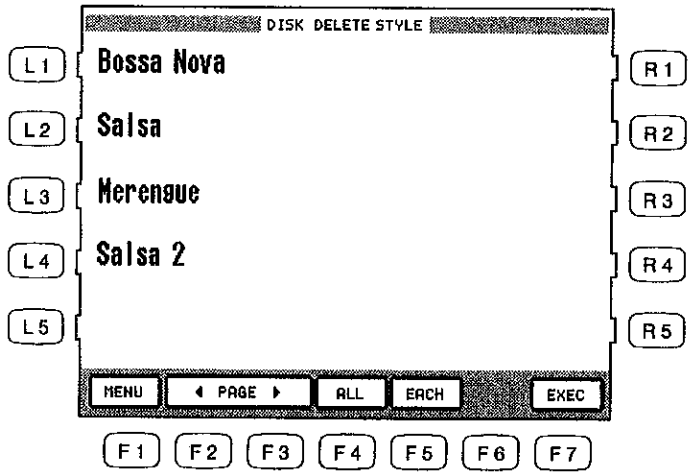
Erasing Data from a Floppy Disk

This lets you erase unnecessary data from the floppy disk.

You can erase Song, User Style, User Conductor, User Sound, Registrations, User Temperament and ALL.

To erase the data from a disk:

1) **In the Disk menu press DELETE (L4). The Disk Delete menu will be displayed.**
2) **Insert the floppy disk into the drive.**
3) **Use the L and R buttons to select the type of data to erase. A sub-menu of file names will be displayed.**
4) **When you erase User Style, User conductor, User Sound or Registration, determine whether you are going to erase individual data files by pressing EACH (F5) or the "All" data file by pressing ALL (F4).**
5) **Press EXEC (F7) to erase the selected data from the disk. Or press BACK (F1) to cancel erasing and go back to the previous menu.**



Use the L and R buttons to select the data.

F1 Takes you to the previous menu.
F2, F3 Displays more selections.
F4 Displays the "All" data file if present.
F5 Displays individual files.
F7 Proceeds to the next screen.

Formatting a Floppy Disk

Before a floppy disk can be used to save data for the first time, it will need to be formatted. This simply means that the disk must be "prepared" to hold data.

The Concert Performer can read and write to MS-DOS formatted disks. These disks may already be formatted from other use (such as on a PC computer), or the CP can format them itself. There are two types of 3.5" floppy disk in the market, 2DD (which can hold 720KB of data) or 2HD (which can hold 1,440KB or 1.44MB of data). Both can be used in the exact same fashion with the Concert Performer.

- You can always re-format a disk at any time. Keep in mind, though, that every time you format a disk, **all data that is currently on it will be erased**. Re-formatting is a good way to completely erase a disk that might have been used previously on a computer, since there may be all sorts of irrelevant data files left on it otherwise.

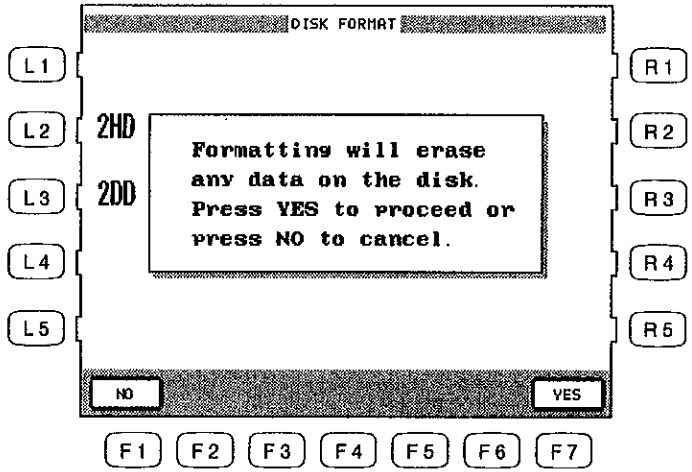
To format a disk:

1) **In the Disk menu, press FORMAT (R2). The Disk Format menu will be displayed.**
2) **Insert the floppy disk into the drive.**
3) **Use the L2 or L3 buttons to select the size of disk you are using, 2HD or 2DD.**
4) **Press EXEC (F7) to proceed. The screen prompts you for confirmation.**
5) **Press YES (F7) again to start formatting. Or press NO (F1) to cancel formatting and go back to the previous menu.**

- It takes about a minute to format a floppy disk. Once the formatting is complete, the LCD screen automatically goes back to the Disk menu.

L2 *Formats a 2HD disk.*

L3 *Formats a 2DD disk.*



F1 *Cancels formatting and takes you to the Disk menu.*
F7 *Starts formatting the disk.*

Getting Assistance: Using Help and Demo

The first time you sit at the Concert Performer, you may feel overwhelmed by the wealth of features and options that it offers. You will find, though, that if you keep this Owner's Manual handy you can learn about using different functions as you need them, at your own pace. There is certainly nothing wrong with only using a few basic features, and thoroughly enjoying them. After all, the Concert Performer is first and foremost a musical instrument, and its whole purpose is to provide you with the tools for musical expression.

There are times when you might not have the Owner's Manual at your side, and you need an explanation of a button or feature. Fortunately, there are Help guides to give you a hand.

There are two Help guides at your disposal. One is the Internal Help which introduces you to most of the features found in the CP. The other is Disk Manual which is a file that contains the same information as you are reading within these pages.

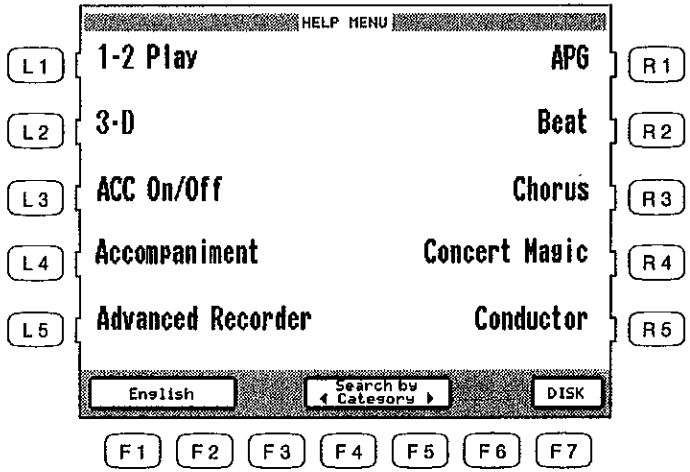
Demo plays a selection of built-in songs that really show of the musical potential of the Concert Performer. These songs were composed by some of the top names in the music scene, and will undoubtedly impress and inspire.

Using the Help

To get access to the Help feature, simply enter the Help menu and pick a topic that you'd like to find out more about.
The Help is available at any time, except when the CP is busy recording your performance or accessing a floppy disk

To use the Help:

1) **Press the HELP button to bring up the Help menu.**
2) **Look for the desired topic in the list using the SEARCH (F4, F5) buttons.**
   If you wish to use the Disk Manual, put the disk in the drive and press DISK MANUAL (F6, F7). Then proceed to search through the topics.
3) **Use the appropriate L or R button to select the topic, and the text will be displayed.**
4) **To leave Help, simply press EXIT.**



Use the L and R buttons to select the topic you like to see.

F1, F2 Selects the language. (English, German, French or Spanish)
F4, F5 Lists more topics in the Help.
F7 Lists the topics from the Disk Manual.

- The Disk Manual is available in different languages.
  To inquire about obtaining them contact your local Kawai dealer.

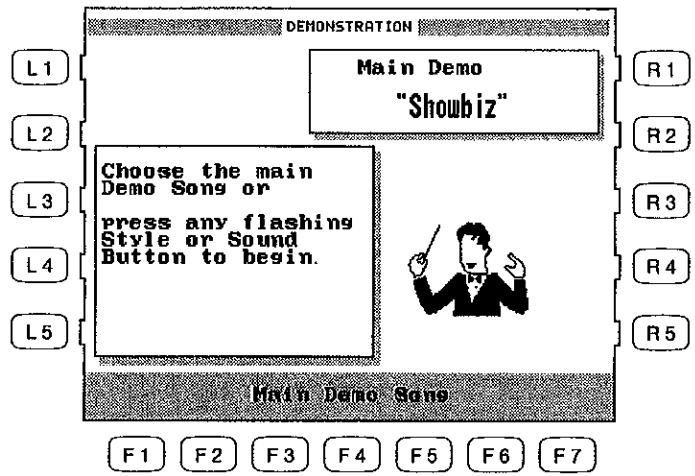
Using the Demonstrations

There are three types of Demonstration pieces programmed in the CP piano.

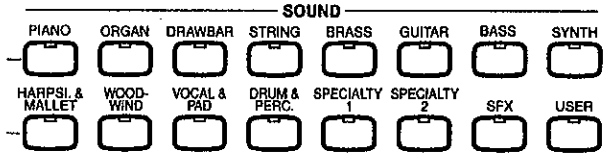
Song Demo	An exciting and entertaining long piece that shows off the CP's musical potential as a whole.
Sound Demo	Fifteen small pieces, one per Sound category, that demonstrate how the instrument sounds can be used.
Style Demo	Fourteen small pieces, one per Style category, that demonstrate how the Styles can be used.

To listen to a Demo:

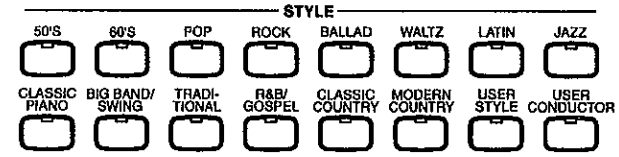
1) **Press the DEMO button. The DEMONSTRATION menu will be displayed.**
2) **Select your preferred Demo piece by either,**
   using the Main Demo Song button (F1–F7) to select the Song Demo,
   or use any of the SOUND select buttons to select a Sound Demo,
   or use any of the STYLE select buttons to select a Style Demo.
3) **To stop the Demo, press PLAY/STOP. To exit, press EXIT or the DEMO button again.**



F1–F7 Selects the Song Demo.



The SOUND select buttons are used to select the Sound Demo for that sound category.



The STYLE select buttons are used to select the Style Demo for that Style category.

- If no pieces are selected after the DEMO button is pressed, the CP will automatically start playing the Main Song Demo.
- When a selected Demo piece ends, another piece of the same type will be randomly chosen from another category and played.

List of Preset Sound

Category	Sound	Sound Variation
PIANO		
	Concert Grand	Mellow Grand
	Studio Grand	Rock Grand
	Modern Grand	Honky Tonk
	Electric Grand	Electric Grand 2
	Piano Octaves	Piano Octaves 2
	Classic EP	Classic EP 2
	Modern EP	Classic EP 3
	Modern EP 2	Modern EP 3
	60's EP	EP Legend
	Tremolo EP	EP Phase
ORGAN		
	Full Pipes	Reeds
	Small Ensemble	Baroque Mix
	8' Celeste	8' Diapason
	Church Organ	Church Organ 3
	Church Organ 2	Puff Organ
	Electronic Organ	Electronic Organ 2
	Rock Organ	60's Organ
	Mixer	Reed Organ
	Theater Organ	Theater Organ 3
	Theater Organ 2	Theater Organ 4
DRAWBAR		
	Be 3	Be More
	Jazzer	Be Nice
	Hi-Lo	Odd Man
	Full Organ	Screamin'
	Mellow	Hollow
	Drawbar	Drawbar 2
	Percussive Organ	Percussive Organ 3
	Percussive Organ 2	Drawbar 3
	4' Percussion	Soft Solo
	2 2/3' Percussion	Key Click

Category	Sound	Sound Variation
STRINGS		
	Beautiful Strings	String Quartet
	String Ensemble	Strings and Brass
	String Ensemble 2	Warm Strings
	Synth Strings	Synth Strings 3
	Synth Strings 2	60's Strings
	Violin	Slow Violin
	Viola	Tremolo Strings
	Cello	Pizzicato Strings
	Contrabass	Orchestra Hit
	Harp	
BRASS		
	Solo Trumpet	Flugel Horn
	Muted Trumpet	Muted Trumpet 2
	Cup Mute Trumpet	Cup Mute Trombone
	Trumpet	Bright Trombone
	Trombone	Trombone 2
	French Horns	Warm French Horn
	Tuba	Jump Brass
	Brass Section	Brass Section 2
	Synth Brass	Synth Brass 3
	Synth Brass 2	Synth Brass 4
GUITAR		
	Nylon Acoustic	Nylon Acoustic 3
	Nylon Acoustic 2	Steel String 2
	Steel String	12 String
	Electric Guitar	Electric Guitar 2
	Jazz Guitar	Electric Guitar 3
	Pedal Steel	Hawaiian Guitar
	Country Lead	Rhythm Guitar
	Muted Electric	Ukulele
	Overdrive	Cutting Guitar
	Distortion	Guitar Harmonics

Category	Sound	Sound Variation
BASS		
	Acoustic Bass	Acoustic Bass 2
	Electric Bass	Finger Slap Bass
	Finger Bass	Warm Synth Bass
	Pick Bass	Clavi Bass
	Fretless Bass	Hammer Bass
	Ac Bass & Ride	El Bass & Ride
	Slap Bass	Slap Bass 2
	Synth Bass	Synth Bass 3
	Synth Bass 2	Synth Bass 4
	Attack Bass	Rubber Bass
SYNTH		
	Classic Synth	Classic Synth 3
	Classic Synth 2	Fifths
	Square	Square 2
	Sine	Sequenced Analog
	Chiff	Charang
	Bass & Lead	Lead
	Wire Lead	Soft Wire Lead
	Crystal	Echo Bell
	Synth Rain	Calliope
	Analog Brass	Analog Brass 2
HARPSI & MALLET		
	Harpsichord	Harpsichord Octave
	Clavi	Synth Clavi
	Celesta	Glockenspiel
	Handbells	Carillon
	Church Bell	Tubular Bell
	Steel Drums	Rolling Steel Drums
	Vibraphone	Rolling Vibes
	Marimba	Rolling Marimba
	Xylophone	Synth Mallet
	Music Box	

Category	Sound	Sound Variation
WOODWIND		
	Alto Sax	Soft Alto Sax
	Tenor Sax	Soft Tenor Sax
	Baritone Sax	Breathy Tenor Sax
	Soprano Sax	Sax Section
	Big Band Winds	Piccolo
	Flute	Jazz Flute
	Clarinet	Jazz Clarinet
	Pan Flute	Recorder
	Oboe	English Horn
	Orchestral Winds	Bassoon
VOCAL & PAD		
	Choir Aahs	Choir Aahs 2
	Voice Oohs	Humming
	Itopia	Choir
	Warm Pad	Sine Pad
	Brightness	Halo
	Atmosphere	Synth Vocal
	New Age	Bowed
	Sweep	Metallic
	Polysynth	Soundtrack
	Voice	Analog Voice
DRUM & PERC.		
	Standard Kit	Timpani
	Jazz Kit	Rolling Timpani
	Brush Kit	Taiko Drums
	Room Kit	Melodic Toms
	Power Kit	Concert Bass Drum
	808 Kit	Woodblock
	Dance Kit	Agogo
	Electric Kit	Tinkle Bell
	Orchestral Kit	Castanets
	Standard Kit 2	Reverse Cymbal

Category	Sound	Sound Variation
SPECIALTY 1		
	Strumming Ac Gtr	Strumming El Gtr
	Strumming Ac Gtr 2	Picking El Gtr
	Picking Ac Gtr	Pick/Strum Gtr
	Picking Ac Gtr 2	Pick/Strum Gtr 2
	Mandolin	Strumming Mandolin
	Banjo	Strumming Banjo
	Picking Banjo	Blues Harmonica
	Harmonica	Wah Harmonica
	Fiddle	Dulcimer
SPECIALTY 2		
	Accordion	Tango Accordion
	French Accordion	Kalimba
	Ocarina	Whistle
	Shakuhachi	Shamisen
	Sitar	Sitar 2
	Blown Bottle	Shanai
	Koto	Taisho Koto
	Echo Pan	Bagpipe
	Bass Hit Plus	Dist. w/ Feedback
	Euro Hit	Dist. Rhythm Gtr
SFX		
	SFX Kit	Cymbal & Bass Drum
	Applause	Helicopter
	Rain	Gunshot
	Thunder	Explosion
	Wind	Goblins
	Seashore	Echoes
	Bird Tweet	Sci-fi
	Laughing	Guitar Fret Noise
	Screaming	Breath Noise
	Telephone	

List of Style

50'S
- 50's Rock
- 50's Rock 2
- 50's Rockabilly
- 50's Rhumba
- 50's Rock 3
- 50's Ballad
- 50's Ballad 2
- 50's Orch.Ballad
- 50's Folk

60'S
- 60's Pop
- 60's Pop 2
- 60's Rock
- 60's Rock 2
- 60's Folk Rock
- Surf Rock
- 60's Rock 3
- 60's R&B
- 60's R&B 2
- 60's Motown
- 60's British Rock

POP
- Pop
- Pop 2
- 70's Pop Ballad
- Disco
- Disco 2
- 70's R&B
- 70's R&B 2
- Pop/Funk
- 80's Dance
- 80's Dance 2

ROCK
- 80's Rock
- Country Rock
- Folk Rock
- Pop Shuffle
- Rock Shuffle
- Pop/Rock
- Classic Rock
- Slow Rock
- British Soul
- Pop Reggae

BALLAD
- Modern Ballad
- Modern Ballad 2
- Modern Ballad 3
- Pop Ballad
- Pop Ballad 2
- Folk/Rock Ballad
- R&B Ballad
- R&B Ballad 2
- Rock Ballad
- 60's Ballad

WALTZ
- Orchestral Waltz
- Classic Waltz
- Traditional
- French Waltz
- European Waltz
- Country Waltz
- Country 2 Waltz
- Modern Walz
- Jazz Waltz

LATIN
- Bossa Nova
- Bossa Nova 2
- Beguine
- Mambo
- Cha-Cha
- Samba
- Salsa
- Salsa 2
- Modern Latin
- Modern Latin 2

JAZZ
- Jazz Pop
- Jazz Pop 2
- Jazz R&B
- Jazz R&B 2
- Latin Jazz
- Latin Jazz 2
- Funk Fusion
- Funk Fusion 2
- Funk Fusion 3

CLASSIC PIANO
- Showman
- Pops Piano
- Table for Two
- Ragtime
- Country Piano
- Rock Legends
- Toons
- Boogie

BIG BAND/SWING
- Fast Big Band
- Fast Big Band 2
- Medium Big Band
- Slow Big Band
- Medium Swing
- Medium Swing 2
- Slow Swing
- Slow Swing 2

TRADITIONAL
- Medium Show Beat
- Fast Show Beat
- Foxtrot
- Soft Shoe
- Polka
- Hawaiian
- Dixie
- March
- Tango
- Calypso

R&B/GOSPEL
- KC Blues
- Show R&B
- Fast R&B
- Blues/Rock
- Slow Blues
- Gospel Shuffle
- Southern Gospel
- Fast Gospel
- Gospel Ballad
- 6/8 Gospel

CLASSIC COUNTRY
- Country Shuffle
- Bluegrass
- Boot Scootin'
- Train Beat
- Country Ballad
- Country Stomp
- Texas Swing

MODERN COUNTRY
- Redneck Rock
- Country Rock
- Country Two Beat
- Country Rock 2
- Modern Train Beat
- Mod. Country Ballad
- Country Pop Ballad
- Country Pop

List of Song Stylist

76 Trombones

A

A Summer Place
A Whole New World
Achy Breaky Heart
Ain't Misbehavin'
Ain't No Woman
Ain't Too Proud
All I Wanna Do
All Of Me
All Shook Up
Alley Cat
Aloha Oe
Always A Woman
Always On My Mind
Amazing Grace
American Pie
Annie's Song
Anniversary Waltz
Anything Goes
Arthur's Theme
As Time Goes By
At The Hop
Autumn Leaves

B

Baby Face
Bad Leroy Brown
Beauty & The Beast
Beer Barrel Polka
Begin The Beguine
Behind Closed Door
Benny And The Jets
Best Of My Love
Bill Bailey
Billie Jean
Blue Bayou
Blue Bosa
Blue Moon
Blue Suede Shoes
Blue Velvet
Blueberry Hill
Body And Soul
Boogie Bugle Boy
Boot Scootin'
Boy From NY City
Brick House
Bridge Over Water
Brown Eyed Girl
Brown Eyes Blue
Bye Bye Love

C

Cabaret
California Girls
California Dreamin
Can You Feel Love
Can't Get Started
Can't Hurry Love
Can't Smile
Can't Stop Loving
Canadian Sunset
Candle In The Wind
Careless Whisper
Celebration
Chain Of Fools
Chances Are
Change The World
Chantilly Lace
Chatahoochee
Chatt. Choo Choo
Cherish
Chicago
Christmas Song
☞ *The Christmas Song*
Close To You
Colors Of The Wind
Coming Up Roses
Copacabana
Corcovado
Could I Have Dance
Could It Be I'm
Country Roads
Coward Of County
Crazy
Crazy Little Thing
Crusin'

D

Dance To The Music
Dancin' In Street
Days Of Wine Roses
Deep Purple
Deja Vu
Desafinado
Desparado
Didn't We Almost
Dock Of The Bay
Don't Be Cruel
Don't Cry For Me
Don't Fall In Love
Don't Fence Me In
Don't Get Around
Don't Let The Sun
Dueling Banjos

E

Earth Angel
Ebony & Ivory
Edelweiss
Elvira
End Of The Road
Every Breath You
Everybody Plays
Everything I Do
Eyes Of Love

F

Falling in Love
Fascination
Feels So Good
Feels So Right
Fields Of Gold
Fire & Rain
Folsom Prison
Forever And Ever
Free Ride
Freeway Of Love
Friends Are For
Friends Low Places
Friends See Me Now
From A Distance
Frosty The Snowman
Fun, Fun, Fun

G

Gambler, The
Georgia On My Mind
Get Down Tonight
Gimme Some Lovin'
Girl From Ipanema
Give My Regards To
Glory Of Love, The
Great Balls O Fire
Greatest Love
☞ *The Greatest Love*
Green Onions
Guitars, Cadillacs

H

Handy Man
Happy Birthday
Happy Trails
Hard Days Night
Hawaiian Wedding

(continue)

List of Song Stylist

H

Heard It Grapevine
Heart Will Go On
Heat Is On
Heaven
Help
Help Me Make It
Here Comes Santa
Hey Jude
Holly Jolly Xmas
Honesty
Honky Tonk Man
Honky Tonk Woman
Hound Dog
How Am I Supposed
How Great Thou Art
How Insensitive
Hurts So Good
Hustle
☞ *The Hustle*

I

I Fall To Pieces
I Get Around
I Got A Name
I Got Rhythm
I Just Called To
I Only Have Eyes
I Saw Mommy Kiss
I Shot The Sheriff
I Walk The Line
I Will Always Love
I Will Survive
I Write The Songs
I'll Be Home Xmas
I'll Fly Away
I'm A Believer
I'm A Country Boy
If You Don't Know
Imagine
In The Mood
Isn't It Romantic
Isn't She Lovely
It Had To Be You
It's A Small World
It's My Party
It's Now Or Never
It's Too Late

J

Jailhouse Rock
Jambalaya
Jingle Bell Rock
Jingle Bells
Johnny B. Goode
Jump
Just a Closer Walk
Just a Gigolo
Just As I Am
Just My Imagine...
Just Once
Just the Two Of Us
Just Way You Are

K

Kansas City
King Of The Road

L

La Bamba
Lady
Last Dance
Last Date
Lay Down Sally
Layla
Leaving Jet Plane
Let It Be
Let It Snow!
Let's Stay Togethr
Lets Get It on
Light My Fire
Locomotion
Long Winding Road
Look Of Love
Lose My Faith
Love Boat
☞ *The Love Boat*
Love First Degree
Love Me Tender
Love's theme
Loves Me... Rock
Lovin' Feeling
Luchenbach Texas
Lucille
Lyin Eyes

M

Macho Man
Mack The Knife
Mammas Don't Let
Maniac
Margaritaville
Memory
Merry Little Xmas
Midnight Hour
Misty
Monday Monday
Moon River
Morning Dance
Mr. Bojangles
Mrs. Robinson
Music Box Dancer
My Cherie Amore
My Favorite Things
My Funny Valentine
My Girl
My Wild Irish Rose

N

Nadia's Theme
New Kid In Town
New York, New York
Night And Day
Night Fever

O

Old Rugged Cross
Old Time R & R
Old Time Religion
On The Road Again
One (Chorus Line)
Only You
Open Arms
Orange Blossom
Over The Rainbow

P

Peace in Valley
Peaceful Easy Feel
Peanuts' Theme
Penn. 6-5000
Physical
Piano Man
Pink Panther
☞ *The Pink Panther*
Precious Memories
Pretty Woman
Proud Mary
Puff Magic Dragon

Q

Quando, Quando
Que Sera, Sera

R

Rainbow Connection
Red Red Wine
Release Me

Rescue Me
Respect
Rhinestone Cowboy
Rock Around Clock
Rock This Town
Rocket Man
Rockin' Xmas Tree
Rocky Mtn High
Rocky Top
Rose
☞ *The Rose*
Rose Garden
Rudolf

S

Saints Go Marching
San Francisco
Satin Doll
Satisfaction
Save Best For Last
September
Shadow Your Smile
Shake Your Booty
She Believes in Me
She Loves You
She's in Love
Show Business
Silent Night
Singing In Rain
Sleigh Ride
Smoke Gets In Eyes
Smooth Operator
Snow Bird
Some Day My Prince
Something
Something To Talk
Song Sung Blue
Soul Man
Sound Of Music
Spanish Eyes
St. Elmo's Fire
St. Thomas
Stand By Me
Stand By Your Man
Stompin' Savoy
Stormy Weather
String Of Pearls
Summer Samba
Summertime
Summertime Blues
Sunny
Sunny Gets Blue
Surfin USA
Sweet Caroline
Sweet Home Alabama

T

Take It Easy
Take The A Train
Take This Job And
Takin' Care Of
Tea For Two
Tears In Heaven
Tempted
Tennessee Waltz
Tequila
Tequila Sunrise
Thanks For Memory
That Kind Of Girl
That'll Be The Day
That's Amore
That's The Way
The Christmas Song
The Greatest Love
The Hustle
The Love Boat
The Pink Panther
The Rose
The Twist
☞ *Twist, The*
The Way We Were
The Way You Do
Then Came You
Think
This Masquerade
Three Times A Lady
Time In A Bottle
Tiny Bubbles
To All The Girls
Tomorrow
Top Of The World
Trouble
Try To Remember
Tutti Frutti
Twist & Shout
Twist, The

U

Unchained Melody
Under Boardwalk
Unforgettable
Up Where We Belong

V

Ventura Highway

W

Wake Little Susie
Walk On By
Walkin' Midnight
Wasted Days And
Watch What Happens
Wave
Way We Were
☞ *The Way We Were*
Way You Do
☞ *The Way You Do*
We Are Family
We Are The World
We're In This Love
We've Got Tonight (Rock Ballad)
We've Got Tonight (Modern Country)
We've Only Begun
What A Friend
What Would U Think
When A Man Loves A
When Can I See You
When I'm 64
When Irish Eyes
Where Did Love Go
White Christmas
Why Do Fools Fall
Wind Beneath Wings
Winter Wonderland
Wipe Out
With A Little Help
Woman
Wonderful World

Y

Yakety Sax
Yellow Brick Road
Yesterday
YMCA
You Light Up Life
You Make Me Young
You Needed Me
You Send Me
You're 16
You're So Vain
You've Got Friend
Your Cheatin Heart

Concert Magic Songs

The words in bold type are the title displayed in the LCD screen.

Song Title	Type	Lyrics
Children's Songs		
Twinkle, Twinkle, *Little Star*	MP	✔
I'm A ***Little Teapot***	MP	✔
This Old Man	MP	✔
Mary *Had A* ***Little Lamb***	MP	✔
London Bridge	MP	✔
Row, Row, ***Row Your Boat***	MP	✔
Hickory Dickory *Dock*	EB	✔
Pop *Goes* ***The Weasel***	MP	
Good Morning *To You*	MP	✔
Frère Jacques	MP	✔
The ***Farmer In The Dell***	MP	✔
Bingo	EB	✔
Itsy, Bitsy Spider	MP	✔
Where, O Where Has My ***Little Dog Gone?***	EB	✔
The Muffin Man	MP	✔
Three Blind Mice	MP	✔
Old MacDonald *Had A Farm*	MP	✔
Did You Ever ***See A Lassie?***	MP	✔
Ten Little Indians	MP	
Brahm's Lullaby	SK	✔
Rock A Bye Baby	EB	✔
Here We Go Round *The Mulberry Bush*	MP	✔
Little Brown Jug	MP	✔
She'll Be Comin' *Around The Mountain*	EB	✔
Whistler And *His* ***Dog***	SK	
Polly Wolly Doodle	MP	✔

Song Title	Type	Lyrics
Christmas Songs		
Hark *The* ***Herald Angels*** *Sing*	MP	✔
Jingle Bells	MP	✔
Deck The Halls	MP	✔
O Come ***All Ye Faithful***	MP	✔
Joy To The World	MP	✔
The First Noel	MP	✔
Silent Night	MP	✔
We Wish You A ***Merry Christmas***	MP	✔
What Child Is This?	MP	✔
Angels *We Have Heard* ***On High***	MP	✔
It Came Upon A ***Midnight Clear***	MP	✔
Away In A Manger	MP	✔
O Holy Night	EB	✔
O Tannenbaum ***(O Christmas Tree)***	MP	✔
The Twelve Days Of Christmas ***(12 Days of Christmas)***	MP	✔
We Three Kings *Of Orient Are*	MP	✔
O Little Town *Of Bethlehem*	MP	✔
Ave Maria	SK	
Patriotic Songs		
My ***Country 'Tis Of Thee***	MP	✔
Battle Hymn *Of The Republic*	MP	✔
America *The Beautiful*	MP	✔
Yankee Doodle	MP	✔
Hail To The Chief	MP	✔
Washington Post *March*	SK	

Song Title	Type	Lyrics
You're A ***Grand Old Flag***	EB	✔
Stars And Stripes *Forever*	SK	
Anchors Aweigh	SK	✔
Under The ***Double Eagle***	SK	

American Classics

Danny Boy	EB	✔
Down In The Valley	EB	✔
Let Me ***Call You Sweetheart***	EB	✔
Home Sweet Home	EB	✔
My Bonnie *Lies Over The Ocean*	EB	✔
In The ***Good*** *Old* ***Summertime***	EB	✔
For He's A ***Jolly Good Fellow***	EB	✔
Bill Bailey *Won't You Please Come Home*	EB	✔
Give My Regards *To Broadway*	SK	✔
Clementine	MP	✔
Fascination	SK	
Home On The Range	MP	✔
Take Me Out ***To The Ballgame***	EB	✔
Auld Lang Syne	MP	✔
Michael Row *The Boat Ashore*	MP	✔
Oh, Susanna	SK	✔
On ***Top Of Old Smokey***	EB	✔
Bicycle *Built* ***For Two***	EB	✔
The Camptown Races	MP	✔
The Band Played On	EB	✔
When ***Johnny Comes*** *Marching* ***Home***	MP	✔
When The Saints *Go Marching In*	EB	✔

Song Title	Type	Lyrics
Beautiful Dreamer	EB	✔
Ta Ra Ra Boom De Ay	EB	✔
Turkey In The Straw	SK	
Blue ***Bells Of Scotland***	MP	✔
Down By The Riverside	SK	✔
By The Light Of The ***Silvery Moon***	SK	✔
Shine On ***Harvest Moon***	SK	✔
American Patrol *March*	MP	
Dixie	SK	✔
Yellow Rose *Of Texas*	SK	✔
I Love Coffee, I Love Tea ***(Java Jive)***	MP	✔
Arkansas Traveler	MP	✔
Old Kentucky Home	SK	✔
Red River Valley	EB	✔
The Entertainer	SK	
Old Folks At Home	SK	✔
Maple Leaf Rag	SK	
After The Ball *Is Over*	EB	✔
After You've Gone	EB	✔
Thunder And Blazes	SK	
Annie Laurie	MP	✔
Wabash Cannonball	SK	✔
I've Been Working ***On The Railroad***	EB	✔
Grandfather's Clock	EB	✔

(continue)

EB: Easy Beat, MP: Melody Play, SK: Skilfull

Concert Magic Songs

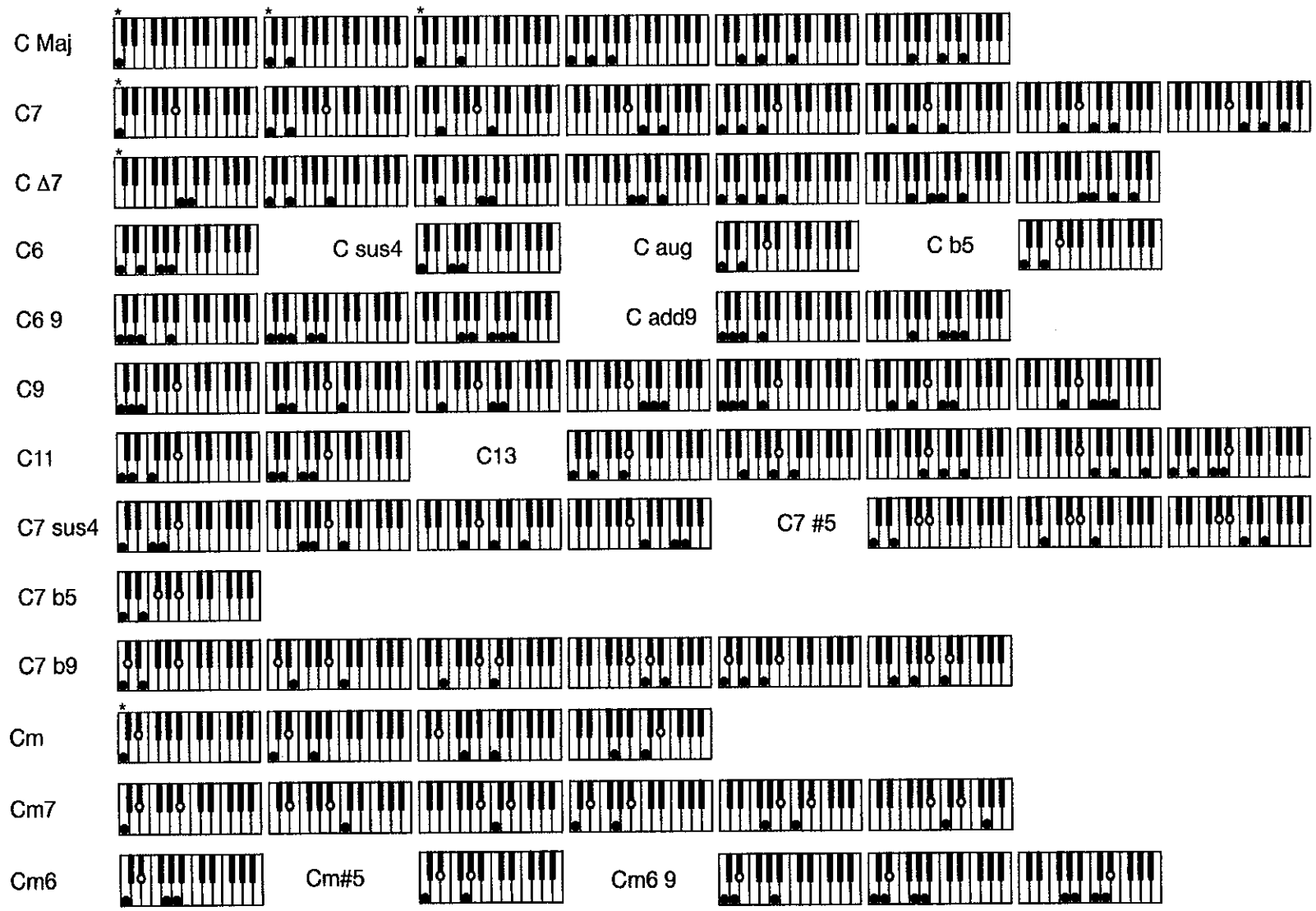
Song Title	Type	Lyrics
Favorite Hymns		
Fairest Lord Jesus	MP	✔
Amazing Grace	MP	✔
Doxology	MP	✔
For The Beauty *Of The Earth*	MP	✔
O Worship The King	MP	✔
The ***Old Rugged Cross***	MP	✔
Holy, Holy, Holy	MP	✔
What A Friend *We Have In Jesus*	MP	✔
Rock Of Ages	MP	✔
Trust And Obey	MP	✔
Sweet ***Hour Of Prayer***	MP	✔
Just As I Am	MP	✔
Jesus Loves The ***Little Children***	MP	✔
How Great Thou Art	MP	✔
Great Is Thy ***Faithfulness***	MP	✔
A Mighty Fortress	MP	✔
Christ *The Lord* ***Is Risen*** *Today*	MP	✔
It Is ***Well With My Soul*** *(When Peace Like)*	MP	✔
Crown Him ***With Many Crowns***	MP	✔
Blest Be The Tie *That Binds*	MP	✔
Come Thou ***Almighty King***	MP	✔
My Jesus, *I Love Thee*	MP	✔
The Church's ***One Foundation***	MP	✔
Gloria Patri	MP	✔
The Solid Rock	MP	✔
Standing *On The* ***Promises***	MP	✔
I Need Thee *Every Hour*	MP	✔
Savior ***Like A Shepherd*** *Lead Us*	MP	✔
Stand Up, ***Stand Up For Jesus***	MP	✔
Onward *Christian* ***Soldiers***	MP	✔
All ***Hail The Power*** *Of Jesus Name*	MP	✔
To God Be The Glory	MP	✔
Classical Selections		
Andante *from Symphony No. 94 by Haydn*	MP	
Fur Elise *by Beethoven*	EB	
An Die Freude (Ode To Joy)	MP	
Clair De Lune *by Debussy*	SK	
Skater's Waltz	SK	
Peter And The Wolf	SK	
Minuet In G *by J.S. Bach*	SK	
Romeo And Juliet	SK	
Blue Danube Waltz	SK	
Sleeping Beauty *Waltz*	EB	
Gavotte *by Gossec*	SK	
Waltz Of The Flowers	SK	
Toreador Song *from "Carmen" by Bizet*	SK	
"Fledermaus" *by J. Strauss*	EB	
Norwegian Dance *by Grieg*	SK	
William Tell *Overture*	SK	
Can Can	SK	
Emperor Waltz	SK	
March Militaire *by Chopin*	SK	
Grand March *from "Aida" by Verdi*	SK	
Gymnopedie *by Sati*	SK	
Gypsy Chorus *from "Carmen" by Bizet*	SK	

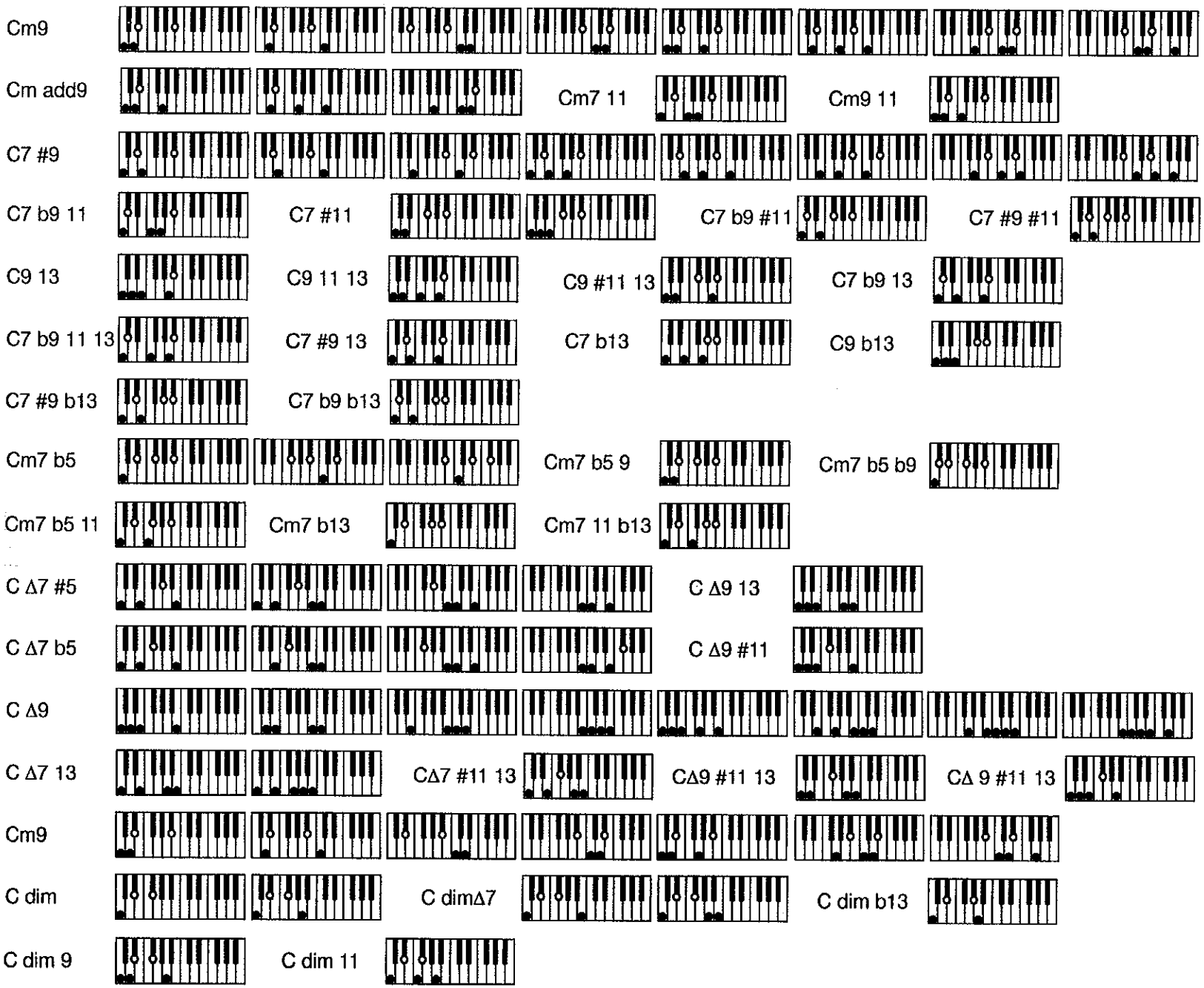
Song Title	Type	Lyrics
Largo *from Symphony No. 9 by Dvorák*	SK	
Prelude In A *by Chopin*	MP	
Pizzicato Polka	SK	
Rondeau *by Mouret*	SK	
Voice Of Spring	EB	
Allegro Moderato *from Symphony Nr. 8 by Schubert*	SK	
Special Occasions		
Bridal Chorus *from "Lohengrin" by Wagner*	MP	✔
Wedding March *from "Midsummer Night's Dream" by Mendelssoh*	SK	
Pomp And Circumst*ance*	SK	
Mazel Tov	EB	
International Songs		
When Irish Eyes *Are Smiling*	EB	✔
Hatikvah	MP	✔
My Wild Irish Rose	EB	✔
Hava Nagilah	EB	✔
Ich Bin ***Ein Musikant***	SK	
Chiapenacas	SK	
Funiculi Funicula	SK	✔
La Marseillaise	MP	✔
La Paloma	SK	✔
Santa Lucia	SK	✔
Habanera	SK	
La Bamba	SK	

EB: Easy Beat, MP: Melody Play, SK: Skilfull

Table of Chord Form

This table describes the fingering of 61 types of chords, including inversions, that the CP piano recognizes. All these are represented here in the key of C, but of course any transposition of these chords to other keys apply.
Entries on the chart with an asterisk (*) are easy fingerings that can be recognized in the One-Finger mode.

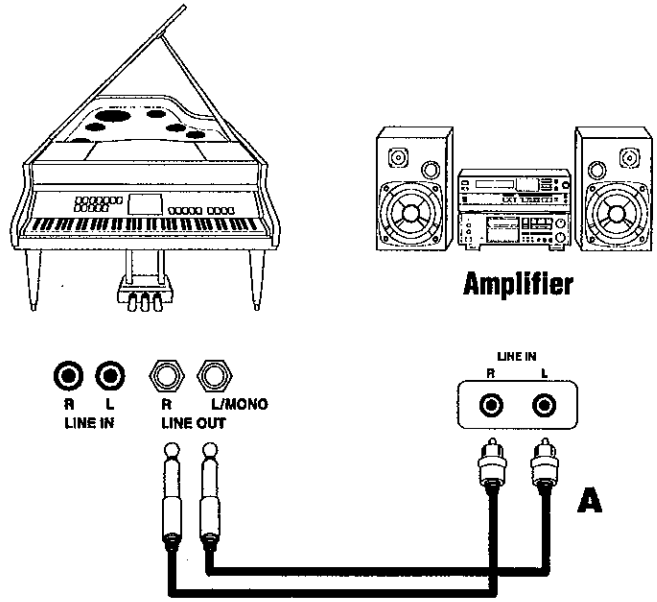



Cm9
Cm add9
Cm7 11
Cm9 11
C7 #9
C7 b9 11
C7 #11
C7 b9 #11
C7 #9 #11
C9 13
C9 11 13
C9 #11 13
C7 b9 13
C7 b9 11 13
C7 #9 13
C7 b13
C9 b13
C7 #9 b13
C7 b9 b13
Cm7 b5
Cm7 b5 9
Cm7 b5 b9
Cm7 b5 11
Cm7 b13
Cm7 11 b13
C Δ7 #5
C Δ9 13
C Δ7 b5
C Δ9 #11
C Δ9
C Δ7 13
CΔ7 #11 13
CΔ9 #11 13
CΔ 9 #11 13
Cm9
C dim
C dimΔ7
C dim b13
C dim 9
C dim 11

Example of Connection

A. Using External Speakers

The Concert Performer has an amplifier and speakers built right in, and these together produce quite powerful sound. However, for larger venues or even outdoors, you may need to use additional amplification and speaker systems. Standard 1/4-inch audio cables can be plugged into the CP's stereo Line Out jacks for this purpose.



B. Using the Concert Performer with Your Home Audio System

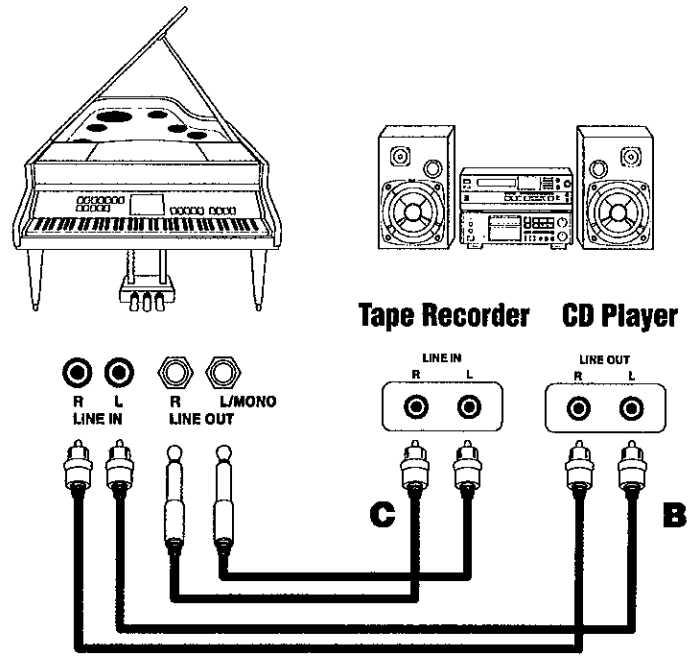
You can take an audio cable from your stereo system and plug it into the CP's Line In jacks. The sound of your stereo playing a tape, CD, or even radio will be mixed in and heard through the CP's speaker system, enabling you to play along with your favorite songs!

Connect the CP with your tape recorder or CD player as illustrated.

C. Recording Your Performance with Your Tape Recorder

When you make a song using the CP's Recorder, you are not actually recording audio, but rather digital data that the CP will then **translate** into audio by assigning instruments to it and then generating sounds. As a result, even though you can store a completed song on floppy disk, you won't actually be able to hear the song played unless you insert that disk into a MIDI device that can understand it.
You can, of course, make an audio recording onto cassette tape of you playing the CP, or of your song being played back from the Recorder. The stereo Line Out jacks on the back can be connected via an audio cable to your cassette deck's input. Everything that you hear coming out of the CP's built-in speaker system is also sent out of the Line Outs, so you can just press record on your tape deck, press PLAY on the CP, and sit back as the CP plays your song and your tape recorder captures it.

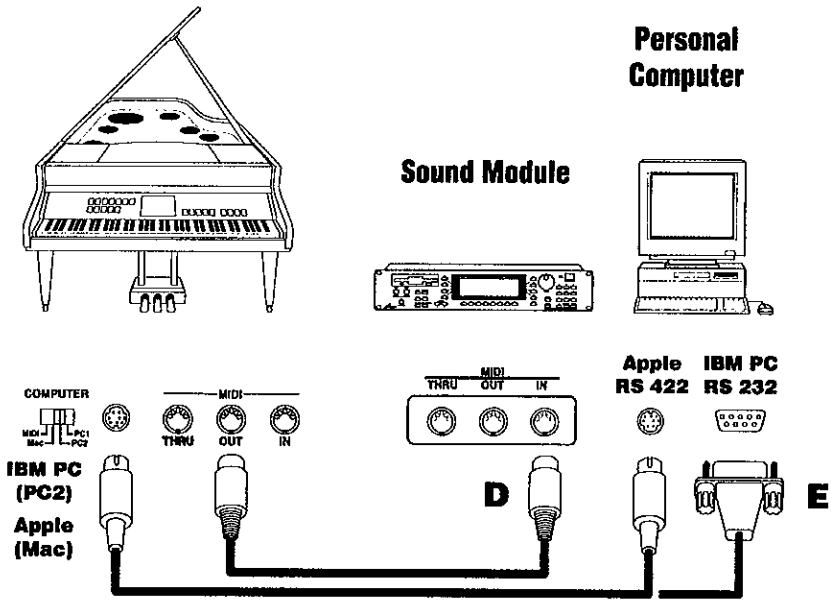
You can also connect a CD player to the Line In jack as described above, and record your performance along with the music played back from the CD.



D. Using the Concert Performer with an External MIDI Instrument

MIDI lets you expand the creative possibilities of the CP by, for example, connecting it to a MIDI synthesizer, sound module, or other sequencing device.

Use a MIDI cable to connect the CP's MIDI Out jack to the other device's MIDI In. Likewise, connect the MIDI Out jack of the other device to the CP's MIDI In.



E. Using The Concert Performer with Your Personal Computer

Your personal computer can be used as a MIDI device as well. This is not surprising, considering that most MIDI keyboards and sound modules these days are essentially small computers that are dedicated to making sound and music. Getting a computer hooked up to MIDI is just a matter of getting some kind of MIDI Interface device into your computer that will allow you to physically connect MIDI cables to it. Check with your local music store or computer dealer for more information about particular models of these interface devices. Once you have your computer connect to your Concert Performer, you can think of it as a powerful extension of the CP's own music processing abilities. There are hundreds of software programs out there that you can use to do everything from learn the basics of piano playing, to creating film scores for your home movies, to composing the next great digital symphony.

If you don't wish to purchase a MIDI interface device for your computer, don't despair. The Concert Performer has a special type of interface built in to it that may make the connection easier. The CP can be connected directly to the back of your computer via a special serial cable that has an RS422 terminal on the end that plugs into the CP, and an appropriate plug on the other end depending on what kind of serial jack your computer has.

In order for the CP and your computer to properly communicate over this special serial cable, you first need to select the proper computer type with the Interface switch located next to the jack on the CP.
Select PC2 for IBM PC and compatibles. Select Mac for Macintosh computers. (PC1 is used only for some types of NEC computers.)

Specifications

	CP200
Keyboard	88 Wooden Keys, Enhanced AWA Grand
Polyphony	Maximum 128
Preset Sounds	300 including Drum kits, 20 User Sounds
Styles	128 Styles (4 Variations per Style) Maximum 20 User Styles
Style Controls	Start/Stop, Intro/Ending, Fill-in (4 per Style), Fade Out, Sync Start, Tap Tempo
Metronome	♩ = 10–300, 1/4, 2/4, 3/4, 4/4, 5/4, 6/8, 7/8, 9/8, 12/8
Auto-Accompaniment	Fingered, One Finger, Full Keyboard, Bass Inversion, Harmony (10 types)
Song Stylist	399 Songs
Conductor	Easy Conductor, Advanced Conductor, 40 User Conductors
Effects	Chorus (5), Flanger (2), Ensemble, Celeste, Delay (3), Auto Pan, Tremolo, Tremulant, Phaser (2), Rotary Speaker (3), Auto Wah, Enhancer, Distortion, 3D, Reverb (Room1/2, Stage1/2, Hall1/2, Plate), 10 Effects for Microphone Input
Temperaments	9 Types and one User Temperament
Other Features	One-Two Play, 80 Registrations (40 User Registrations), Concert Magic (176 Preset Songs), Auto Phrase Generator, Style Convert, Help, 4 Parts (Right 1/2, Solo, Left), 3-Part Layer, Split (Selectable Split Point), Mixer, Master Volume, Accompaniment Volume, Transpose, Octave Shift, Tune, Sympathetic Resonance, Virtual Voicing, Touch Curve Selection (Light1/2, Normal, Heavy1/2, Off), Portamento, MIDI (16 Part Multi-Timbral Capability)
Recorder	16 Tracks and separate Style, Chord and Tempo tracks, Punch-In Recording, Step Recording, Editing capability, The total memory capacity of the recorder is approximately 50,000 notes. Disk Song Play (Reads/Writes Standard MIDI file format, Lyrics)
Pedals	Sustain (8-Step Sensitive), Sostenuto, Soft, (15 Functions can be assigned.)
Jacks	Headphones (2), LINE IN (L, R), LINE OUT (L/MONO, R), MIC IN MIDI (IN, OUT, THRU), Serial Interface for the Personal Computer
Disk Drive	3.5" floppy Disk Drive (2HD/2DD, DOS format)
Output Power	200 W
Speakers	10" Woofer x 1, 6" x 9" Mid x 2, 3" Tweeter x 2, 1" Dome Tweeter x 4
Power Consumption	350 W
Finish	Ebony Polish
Dimensions (W x D x H)	4' 11" x 5' 3" x 3' 3"
Weight (without bench)	430 lbs

MIDI Data Format

Exclusive Data Structure

1	F0	Start code
2	40	Kawai's ID number
3	00–0F, 7F	MIDI channel (7F: Multi)
4	10	Function code
5	00	Group code. 00 indicates an electronic instrument. 04 indicates an electronic piano.
6	42	Machine code. 42 indicates theSP-10. 04 indicates the CP Series Piano.
7	Command MSB	See the following table. mmH
8	Command LSB	See the following table. llH
9	Data	See the following table. vvH
10	F7	End code

Exclusive Data—Receiving

• System Parameter MIDI channel.=7FH, Group code=00H, Machine code=42H

MSB	LSB	DATA			
00H	7FH	01H	System reset		
00H	00H	v0H–v3H	Master tuning	(v0H,v1H,v2H,v3H=nibbled 4bit data) vv:0018H–0400H–07E8H (-100–0–+100 cents)	default=0400H
00H	04H	vvH	Master volume	vv:00H–7FH	default=7FH
00H	05H	vvH	Master coarse tuning	vv:28H–58H (-24–0–+24 semitones)	default=40H
00H	06H	vvH	Master panpot	vv:00H–40H–7FH (L64–0–R63)	default=40H

• Reverb & Chorus Parameter MIDI channel.=7FH, Group code=00H, Machine code=42H

01H	30H	vvH	Reverb macro	v0: Room2, v1: Room1, v2: Stage2, v3:	default=04H
01H	38H	vvH	Chorus macro	v0: Chorus1, v1: Chorus2, v2: Chorus3,	default=02H
01H	3FH	vvH	Chorus send to reverb	vv:00H–7FH (0–100%)	default=00H

• Part ParameterMIDI channel.=0H–FH, Group code=00H, Machine code=42H

10H	15H	vvH	Drum part on/off	vv:0,1 (off,on)	default=00H, (10ch:01H)
10H	1FH	vvH	Universal Control change number	vv:00H–5FH (0–95)	default=10H
10H	40H	v0H–vBH	Scale tuning	v0: C, v1: C#, v2: D, v3: D#, v4: E, v5: F, v6: F#, v7: G, v8: G#, v9: A, vA: A#, vB: B 00H–40H–7FH (-64–0–+64 cents)	default=40H
20H	00H	vvH	Modulation/Pitch	vv:28H–40H–4CH (-24–0–+12 semito)	default=40H
20H	01H	vvH	Modulation/Filter cutoff	vv:00H–40H–7FH (-64–0–+64)	default=40H
20H	02H	vvH	Modulation/DCA level	vv:00H–40H–7FH (-100–0–+100%)	default=40H
20H	03H	vvH	Modulation/LFO speed	vv:00H–40H–7FH (-64–0–+64)	default=40H
20H	04H	vvH	Modulation/Vibrato depth	vv:00H–40H–7FH (0–127)	default=0AH
20H	05H	vvH	Modulation/Growl depth	vv:00H–40H–7FH (0–127)	default=00H
20H	06H	vvH	Modulation/Tremolo depth	vv:00H–40H–7FH (0–127)	default=00H
20H	10H	vvH	Bender/Pitch	vv:28H–40H–4CH (-24–0–+12 semito)	default=42H

20H	11H	vvH	Bender/Filter cutoff	vv:00H–40H–7FH (-64–0–+64)	default=40H
20H	12H	vvH	Bender/DCA level	vv:00H–40H–7FH (-100–0–+100%)	default=40H
20H	13H	vvH	Bender/LFO speed	vv:00H–40H–7FH (-64–0–+64)	default=40H
20H	14H	vvH	Bender/Vibrato depth	vv:00H–40H–7FH (0–127)	default=00H
20H	15H	vvH	Bender/Growl depth	vv:00H–40H–7FH (0–127)	default=00H
20H	16H	vvH	Bender/Tremolo depth	vv:00H–40H–7FH (0–127)	default=00H
20H	20H	vvH	Channel pressure/Pitch	vv:28H–40H–4CH (-24–0–+12 semito)	default=40H
20H	21H	vvH	Channel Pressure/Filter cutoff	vv:00H–40H–7FH (-64–0–+64)	default=40H
20H	22H	vvH	Channel Pressure/DCA level	vv:00H–40H–7FH (-100–0–+100%)	default=40H
20H	23H	vvH	Channel Pressure/LFO speed	vv:00H–40H–7FH (-64–0–+64)	default=40H
20H	24H	vvH	Channel Pressure/Vibrato depth	vv:00H–40H–7FH (0–127)	default=00H
20H	25H	vvH	Channel Pressure/Growl depth	vv:00H–40H–7FH (0–127)	default=00H
20H	26H	vvH	Channel Pressure/Tremolo depth	vv:00H–40H–7FH (0–127)	default=00H
20H	40H	vvH	Universal control/Pitch	vv:28H–40H–4CH (-24–0–+12 semito)	default=40H
20H	41H	vvH	Universal control/Filter cutoff	vv:00H–40H–7FH (-64–0–+64)	default=40H
20H	42H	vvH	Universal control/DCA level	vv:00H–40H–7FH (-100–0–+100%)	default=40H
20H	43H	vvH	Universal control/LFO speed	vv:00H–40H–7FH (-64–0–+64)	default=40H
20H	44H	vvH	Universal control/Vibrato depth	vv:00H–40H–7FH (0–127)	default=00H
20H	45H	vvH	Universal control/Growl depth	vv:00H–40H–7FH (0–127)	default=00H
20H	46H	vvH	Universal control/Tremolo depth	vv:00H–40H–7FH (0–127)	default=00H

• Effects — MIDI channel.=7FH, Group code=04H, Machine code=04H

10H	00H	vvH	Effect type (Parameter1,2. Default=2)
10H	01H	vvH	Parameter 1
10H	02H	vvH	Parameter 2
10H	03H	mmH, llH	Effect on/off for MIDI Channel. mm:0—Fch, ll:1=on, 0=off
10H	04H	vvH	Effect exclusive part. vv=0:Solo, 1:Right1, 2:Right2, 3:Left
10H	05H	vvH	Effect send to Reverb vv:0—7F(0—100%)
10H	06H	vvH	Effect send to Chorus vv:0—7F(0—100%)

* GM Reset turns all channels off

Exclusive Data—Transmitting

• Reverb & Chorus Parameter — MIDI channel.=7FH, Group code=00H, Machine code=42H

01H	30H	vvH	Reverb macro (Reverb in the Mixer)
01H	38H	vvH	Chorus macro (Chorus Select)

• Part Parameter — MIDI channel.=0H–FH, Group code=00H, Machine code=42H

10H	15H	vvH	Drum part setting (Sound Select)

• Effects — MIDI channel.=7FH, Group code=04H, Machine code=04H

10H	00H	vvH	Effect type (Effect Select)
10H	01H	vvH	Parameter 1 (Effect Select)
10H	02H	vvH	Parameter 2 (Effect Select)
10H	03H	ppH, vvH	Effect on/off (Effect Select)

Universal Exclusive—Receiving

Non-real-time
- GM reset

Real-time
- Master volume
- Master fine tuning
- Master coarse tuning

Universal Exclusive—Transmitting

Real-time
- Master volume

Additional Control Change—Receiving

RPN MSB/LSB

00/00	Pitchbend sensitivity	
00/01	Fine tuning	
00/02	Coarse tuning	
7F/7F	RPN null	

NRPN MSB/LSB

01/08	Vibrato rate	value = -50–0–+50 (0x0e–0x40–0x72)
01/09	Vibrato depth	value = -50–0–+50 (0x0e–0x40–0x72)
01/0A	Vibrato delay	value = -50–0–+50 (0x0e–0x40–0x72)
01/20	Brightness (Filter cutoff)	value = -50–0–+50 (0x0e–0x40–0x72)
01/21	Harmonic content (Filter resonance)	(0x0e–0x4a)
01/63	Attack time	value = -50–0–+50 (0x0e–0x40–0x72)
01/64	Decaly time	value = -50–0–+50 (0x0e–0x40–0x72)
01/66	Release time	value = -50–0–+50 (0x0e–0x40–0x72)
18/kk	Coarse tuning for individual key	value = 0x00–0x7f, kk=note number
1A/kk	Level for individual key	value = 0x00–0x7f, kk=note number
1C/kk	Panpot for individual key	value = 0x01–0x7f, kk=note number
1D/kk	Reverb send for individual key	value = 0x00–0x7f, kk=note number
1E/kk	Chorus send for individual key	value = 0x00–0x7f, kk=note number

Additional Control Change—Transmitting

RPN MSB/LSB

00/00	Pitchbend sensitivity (Glide pedal)

NRPN MSB/LSB

01/08	Vibrato rate (Modulation pedal)

MIDI Implementation Chart

MODEL: Kawai Digital Piano CP200

DATE: OCTOBER 1999
VERSION 1.0

Function		Transmit*	Receive	Remarks
Basic	Default	1**	1 – 16	**Accompaniment
Channel	Changes	1 – 16**, Off	×	9, 10, 11–16
	Default	3	3	
Mode	Messages	×	3, 4 (M=1)	
	Altered	* * * * * * * * *	* * * * * * * * *	
Note		0 – 127	0 – 127	
Number	True voice	* * * * * * * * *	0 – 127	
Velocity	Note ON	○ 9nH v=1–127	○	
	Note OFF	× 9nH v=0	× 8nH, 9nH v=0	
After	Key's	×	×	
Touch	Ch's	×	○	
Pitch Bend		○	○	
Control	0, 32	○	○	Bank select
Change	1	○	○	Modulation
	5	×	○	Portamento time
	6, 38	○	○	Data entry
	7	○	○	Volume
	10	○	○	Panpot
	11	×	○	Expression pedal
	64	○	○	Hold 1 (Sustain pedal)
	65	×	○	Portamento
	66	○	○	Sostenuto pedal
	67	○	○	Soft pedal
	69	○	○	Hold 2
	84	×	○	Portamento control
	91	○	○	Reverb send level
	93	○	○	Chorus send level
	98, 99	○	○	NRPN LSB/MSB
	100, 101	○	○	RPN LSB/MSB
Program		○	○	
Change	:True #	* * * * * * * * *	0 – 127***	***Number 1 – 128
System Exclusive		○	○	
	: Song Position	×	×	
Common	: Song Select	×	×	
	: Tune	×	×	
System	: Clock	○	○	
Real Time	: Commands	○	○	
Aux	: All Sound Off	×	○	
	: Reset All Controller	×	○	
	: All Notes Off	○	○	
	: Active Sense	○	○	
	: Reset	×	×	
Notes		* Recorder function doesn't conform this chart.		

Mode 1: OMNI ON, POLY
Mode 2: OMNI ON, MONO
Mode 3: OMNI OFF, POLY
Mode 4: OMNI OFF, MONO

○: Yes
×: No

KAWAI

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